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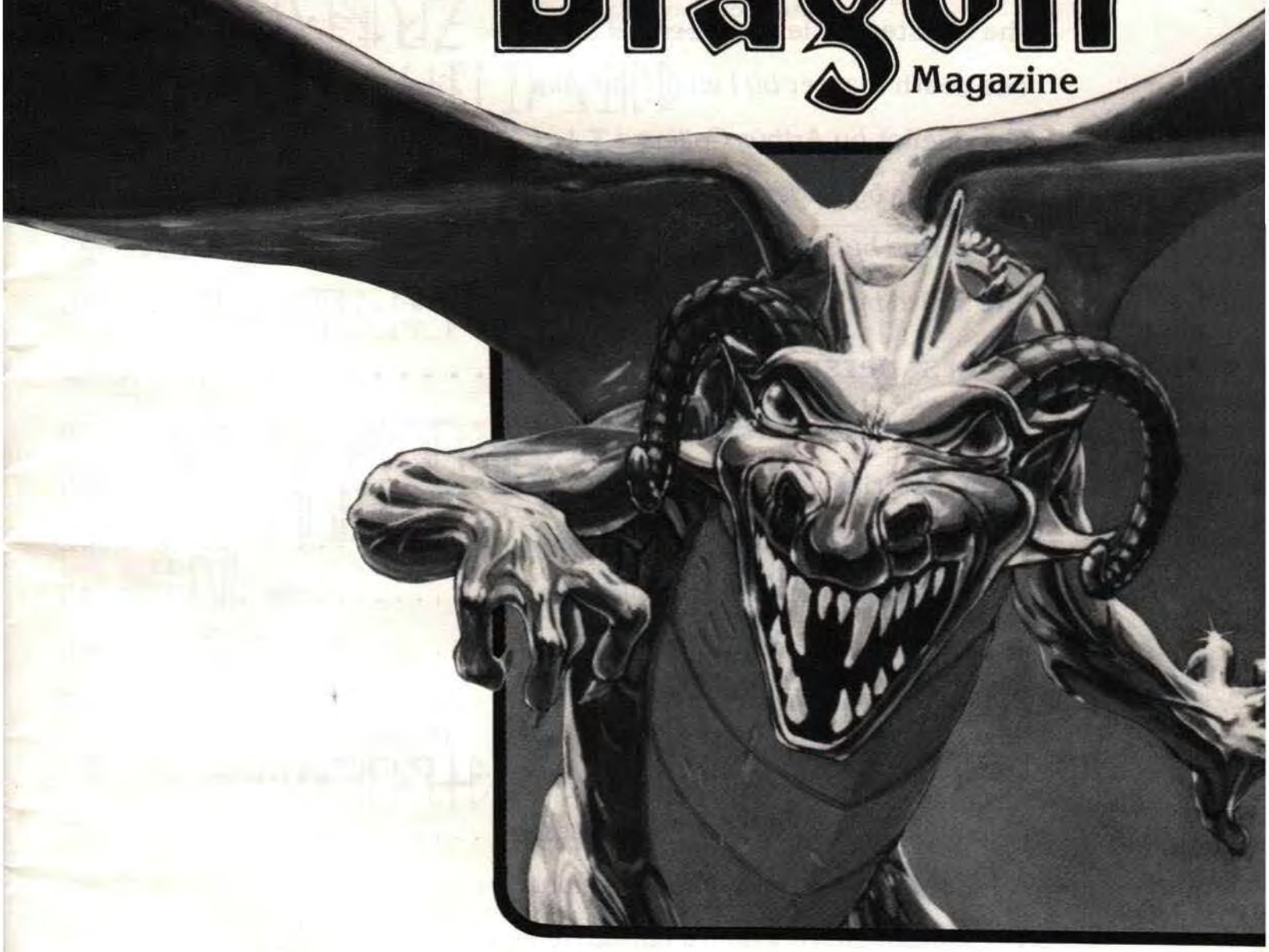

Vol. IV

Lake Geneva, Wis. May 1985

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Part I. It takes all kinds

Player characters in the ADVANCED DUNGEONS & DRAGONS® game are developed as members of special classes: fighters, clerics, rangers, thieves, magic-users, and so forth. Each character class is separate and distinct from all others, having distinctive powers and skills that give it a special appeal and flavor.

But why should player characters have all the fun? Non-player character classes for the AD&D® game have been developed over the years by the readers of DRAGON® Magazine. These NPCs are flexible enough to challenge and assist player characters of any level, and they offer much-needed variety to gaming sessions. Need a new suit of armor? See Ed Greenwood's smith character. Want to settle an old score? Talk to Arthur Collins's duelist or Scott Bennie's bounty hunter. Looking for a really dangerous opponent for the good guys in your group? Lenard Lakofka's death master fills the bill.

Some gaming groups may want to experiment with these classes as player characters. But, both Dungeon Masters and players should be forewarned that these classes have not been extensively tested for balance or playability as PCs; in fact, they were designed *exclusively* for use as NPCs, and some of them (the death master, smith, cloistered cleric, and scribe) are, by their nature, only usable in that fashion. The duelist, bandit, bounty hunter, and jester might prove more adaptable as player characters, though some adjustments may need to be made to better their playability.

However you use them, these variant classes were designed to enrich the gaming campaigns of all AD&D players. We hope they work well for you.

The bandit

A shifty non-player character

by Tom Armstrong and Roger E. Moore

From issue #63, July 1982

The bandit is a non-player character class containing aspects of both the fighter and the thief classes. Bandits practice their profession of thievery by force, rather than by stealth as do normal thieves. Bandits operate in the open countryside, making them similar in some ways to rangers. Bandits develop wilderness survival skills and certain thief-like abilities to enable them to further their ends. Bandits are typically involved in highway robbery, raids on small villages or isolated habitations, kidnapping for ransom, and similar sorts of activities.

Humans, half-orcs, and half-elves may become bandits. Humans are unlimited in level advancement. Half-orcs may advance to 10th level. Half-elves may achieve 8th level if they have a strength of 18, 7th level with a strength of 17 or less, and 6th level with any lesser strength.

A bandit must have minimum ability scores in four areas: strength 12, intelligence 10, dexterity 12, and constitution 12. Bandits with scores of 16 or higher in strength, intelligence, and dexterity gain a 10% bonus to all experience points earned.

Bandits may be of any neutral or evil alignment. On rare occasions and in special circumstances, neutral good bandits may be found (in the tradition of Robin Hood), either as individuals or in small groups.

Alignment is a major factor in determining how a particular bandit or group of bandits operates. Those of neutral alignment (with respect to good and evil) are most likely to allow their robbery or kidnap victims to live, preferring to collect their possessions (or a ransom) and then release the victims, avoiding a possible death penalty for murder and, at the same time, leaving open the possibility of victimizing the same people all over again.

Evil bandits have no such reservations about killing. Generally, they will take fewer captives than neutral bandits, unless they are sure that a victim is worth enough (in ransom) to make the trouble and risk of kidnapping worthwhile. In such cases, they will usually wait until after the ransom has been paid before killing their victim.

When neutral good bandits are found, this is frequently in the territories of evil kings or dictators, where the bandits attack evil persons and donate the "earnings" to the poor and needy of the area, or to charity (but never to a player character).

Lawful bandits tend to operate in large groups; chaotic ones will either form small bands or operate singly. No matter what size a group of bandits is, the rule is "leadership by the strongest."

Bandits roll different hit dice than do fighters or thieves, reflecting the fact that, while not as good in close combat as regular fighters, they are better than thieves in such respects. They use an eight-sided die plus one point per level up to the 9th level. The hit-point average for a bandit is very close to that of a fighter of equal level, but a bandit's maximum number of hit points is lower than a fighter's.

BANDIT EXPERIENCE LEVEL TABLE

Experience points	level	Hit dice (d8)	Level title	Cover tracks
0—1,800	1	1 + 1	Looter	50%
1,801—3,600	2	2 + 2	Raider	53%
3,601—7,500	3	3 + 3	Marauder	56%
7,501—15,000	4	4 + 4	Highwayman	59%
15,001—30,000	5	5 + 5	Outlaw	62%
30,001—60,000	6	6 + 6	Desperado	65%
60,001—110,000	7	7 + 7	Reaver	68%
110,001—200,000	8	8 + 8	Brigand	71%
200,001—300,000	9	9 + 9	Robber	74%
300,001—450,000	10	9 + 11	Bandit	77%
450,001—650,000	11	9 + 13	Bandit Lord	80%
650,001—900,000	12	9 + 15	Bandit Lord (12th)	83%

250,000 experience points per level for each additional level above the 12th.

Bandits gain 2 hit points per level after the 9th.

Cover tracks percentage increases 3% per level to a maximum of 98% at 17th level.

Special abilities

Bandits have no spell abilities or spell-like powers, but they do have a combination of seven other sorts of special abilities:

1. Bandits can climb walls as a thief of equal level. Bonuses for high dexterity apply.

2. They can hide in natural terrain using camouflage techniques and concealment as well as a thief of the same level can *hide in shadows*. Bonuses for high dexterity and race also apply here. (For instance, a half-elf bandit with dexterity of 17 has a 20% chance of hiding in natural terrain at 1st level.) This ability is not usable indoors or in subterranean environments.

3. Pits, snares, and other traps set outdoors may be detected and removed by bandits with the same chance for success as a thief of equal level has to *find and remove traps*. Again, racial and dexterity bonuses apply to this ability. A bandit may only attempt to find and remove any given trap once. This ability cannot be used indoors or underground, and does not apply to traps on chests, doors, etc.

4. Bandits are adept at covering their tracks when passing through the countryside. In some ways, this ability is similiar to the druid spell *pass without trace*; however, the source of the bandit's ability is not magical.

When this ability is used successfully, the bandit can pass through any sort of terrain (grass, snow, ash, dust, sand) without leaving any footprints or other visible evidence of the passage. To make the ability work, the bandit must first reduce his movement rate to one-half of his current normal rate. (He is presumed to be taking the time to conceal or obscure his tracks as he goes.) Then a successful dice roll (equal to or less than the required percentage) enables the bandit to keep covering his tracks in this manner for a maximum duration of 1 turn per level of experience per day. As many attempts as desired can be made each day, as long as the total elapsed time of all the successful attempts does not exceed the daily maximum. To discontinue the covering of his tracks, all a bandit needs to do is resume his full normal movement rate.

Each individual bandit can only employ this ability on his own behalf; in other words, one cannot cover the tracks of many, and one bandit may be betrayed by another one's failure to cover his own tracks if the two are traveling close together.

Although most or all of the visible evidence of his passage can be covered, the bandit will leave a scent that can be followed by such creatures as bloodhounds or minotaurs. Rangers, bounty hunters, or other bandits tracking a bandit who has successfully covered his trail must take a -50% penalty when rolling to see if they can accurately follow a covered trail.

A character or creature with no particular skill at tracking or with no acute olfactory sense has a 10% chance of correctly following a covered trail (thanks to blind luck) in the first round. If that attempt succeeds, the same 10% chance must be rolled in each and every round during which the tracker is attempting to follow the trail. Otherwise, the trail is lost and can only be relocated by remaining in the same spot (searching) for one round and then rolling the 10% chance all over again.

5. Bandits surprise others on a roll of 1-4 on a six-sided die, and are themselves surprised only on a roll of 1.

6. Bandits can track persons or creatures in the outdoors as a ranger can, but they have a base 75% chance to succeed. This percentage increases by 2% per creature in the group being followed, decreases by 10% for every 24-hour period since the trail was made, and decreases by 25% for each hour that precipitation (rain, snow, etc.) has fallen on the trail. Bandits cannot track characters or creatures indoors or underground.

7. When a bandit is evading pursuit in an outdoor environment (see the Dungeon Masters Guide, p. 69), 10% is added to the bandit's chance of escape. This does not apply to any non-bandits in the evading party, so it is possible for the Dungeon Master to determine that, while the party the bandit is with cannot avoid the posse, the bandit (who is assumed to have dodged into the underbrush at the last moment) has escaped. This ability is usable only when the bandit is not already covering his trail.

Combat and other characteristics

A bandit attacks and saves as a fighter of equal level. Bandits get one attack per round until attaining 8th level, when they can attack three times in two rounds. They gain two attacks per round at 15th level and higher. When in combat with 0-level humans or halflings, or with creatures of less than one hit die, a bandit can attack once per round for each level of experience he has attained.

Bandits will use all sorts of missile weapons (like bows, slings, and crossbows), but will only use hand-held weapons under 5′ in length that will not encumber them or be awkward to use in combat. This excludes all polearms, as well as such weapons as two-handed swords and halberds. Permissible hand-to-hand weapons include hand and battle axes, clubs, daggers, hammers, maces, morning stars, military picks, scimitars, and long, short, and broad swords. Bandits will use magical forms of the weapons permitted to them. They can employ oil as a weapon, but their use of poison is up to the Dungeon Master and the character's alignment.

Because bandits must be able to move quickly, they will avoid wearing any armor heavier than chain mail. Acceptable armor types are: padded, leather, studded leather, ring, and chain mail. Magical armors of these sorts may be used as well, but bandits will not wear other types of magical armor. The minimum movement rate a bandit will accept is 9″, and his armor should weigh 30 pounds or less. Bandits will not wear great helms or use large shields, preferring skullcaps (or no helm) and small shields. Some have been known to use medium-sized shields.

Any magic item not prohibited to fighters may be used by bandits, within the restrictions on armor and weapons noted above. However, much as a ranger limits his personal belongings to those his steed can carry, so will a bandit limit his goods to those he and his horse can carry with them. Excess treasure and goods must be gotten rid of as soon as possible so as not to slow him down. Bandits will never load their mounts over the unencumbered load limit (3,000 gp weight for a light warhorse, which is the favorite mount of bandits).

A bandit will not build a castle, but may establish a stronghold in an isolated area. In such a case, the bandit may retain sufficient treasure to finance construction and upkeep. He will still restrict the number of personal items retained.

A bandit may gain hirelings and henchmen at any level. These will never be of good alignment, except for an occasional neutral good NPC found in the camp of a non-evil leader. Bandits who establish a stronghold will not automatically attract a body of men-at-arms as do normal fighters, but they are free to hire men-at-arms on their own as desired. Bandits do not receive a revenue from the inhabitants surrounding their stronghold, either, though this does not preclude the possibility of raiding or extorting from local people. Henchmen and hirelings of a bandit who are also bandits add +5% to all morale checks. Bandits tend to worship deities who are involved with the outdoors, thieves, luck, death, war, or weather.

The bounty hunter

Not a very nice guy

by Scott Bennie

From issue #52, August 1981

The wizard Herek sat in the corner, drinking his ale. He tapped nervously on his staff as he sipped the brew, as if he sensed some unseen menace lurking nearby. His companion, Pallar, scoffed at his concerns. Magicians, he claimed, were perpetually uneasy; in truth, he was becoming apprehensive as well.

Suddenly, the pungent odor of acid stabbed into the warrior's nostrils. Pallar rose and drew his blade in one motion, but it was already too late. Herek let out a short scream, then slumped to the floor with an arrow lodged in his back. A hole was burned through the wall behind him — the acid had done that — and through it, Pallar glimpsed a figure escaping on a light horse. He cursed loudly at the departing killer, then turned to the body of his friend.

A note was tied to the shaft of the arrow: "Revenge now belongs to the Lords of the Dragon, through the efforts of the Master of the Bountiful Hunt." There were a few other words, but they were already unreadable, smeared by wizard's blood.

A bounty hunter is an NPC who specializes in the killing of other characters or creatures for profit. A bounty hunter who fights only non-humanoid, evil, or neutral creatures must be neutral in alignment, while those who slay humans and the like must be neutral evil.

Humans and half-orc characters may be bounty hunters, as long as they possess the following minimum ability scores: strength 15, intelligence 13, dexterity 14, and constitution 14. If strength, dexterity, and constitution are all 16 or higher, the character gets a 10% bonus on earned experience.

A bounty hunter is a combination of ranger and assassin. The character is not capable of having exceptional strength, but he uses the combat and saving throw tables for fighters and can use all magical items not prohibited to fighters. A bounty hunter also has the backstabbing ability of a thief of equal level, and is treated as a ranger for determination of initial number of weapons and weapon proficiency.

Bounty hunters who do not slay humans and humanoids can only rise as high as the 9th level of experience, while other hunters can aspire to 13th level, the Great Hunter, a position held by only one person. When a hunter gains enough experience to reach 13th level, he must track down and kill whomever currently holds the title of Great Hunter so that he may become the new Great Hunter. An aspirant who ignores this requirement or demonstrates cowardice has shamed the other members of his profession, and will be marked for death by his peers. Killing a "coward" brings almost as much prestige to a bounty hunter as killing the Great Hunter himself. At no other time will a bounty hunter raise a weapon against another, except by accident or if necessary to complete a job.

Bounty hunters receive experience points for killing creatures and characters, and they gain experience from the accumulation of bounty monies. However, treasure or magical items will never count toward earned experience unless received as payment for a job.

Experience points	Experience level	8-Sided dice for accumulated hit points	Level title
0—2,500	1	1	Seeker
2,501—5,000	2	2	Shadow
5,001—12,500	3	3	Trophyman
12,501—25,000	4	4	Hunter
25,001—50,000	5	5	Collector
50,001—100,000	6	6	Exterminator
100,001—175,000	7	7	Master Collector
175,001—300,000	8	8	Bounty Hunter
300,001—450,000	9	9	B.H., 9th level
450,001—600,000	10	10	B.H., 10th level
600,001—750,000	11	10 + 3	Master Hunter
750,001—900,000	12	10 + 6	Death Hunter
900,001 +	13	10 + 9	Great Hunter

Special abilities

A bounty hunter of 3rd level or higher gains the ability to perform assassinations with the same chance of success as an assassin two levels lower. At 5th level, a bounty hunter gains some thieving abilities. Opening locks, finding/removing traps, moving silently, hiding in shadows, hearing noise, climbing walls, and reading languages are performed as a thief four levels lower in experience, and continue to improve from there on.

A bounty hunter of 7th level or higher can track as a ranger and will gain the disguise abilities of an assassin. All bounty hunters of 9th level or higher make three attacks per two rounds with hand-held thrusting or striking weapons, but do not gain multiple attacks against 0-level opponents.

Bounty hunters may capture, rather than kill, opponents. A successful assassination roll by the hunter can mean that the victim was knocked unconscious for 2-16 turns, if the hunter so chooses. This usually allows time to bind and gag the quarry. On any knockout attempt, a 20% chance exists of killing the victim by accident. This chance decreases by 2% for each level of the hunter over 7th level, down to 8% at 13th level. The bounty hunter must employ a blunt weapon in order for a knockout attempt to be successful.

Bounty hunters do not attract followers, and they only build strongholds and keeps upon their retirement. They are by nature mean and self-confident. In public, when not on an "assignment," they are liable to display incredible arrogance. On a hunt, however, they become withdrawn and apparently passive. It is at this time when bounty hunters are most dangerous.

The cloistered cleric

An NPC who'd rather pray than prey

by Lenard Lakofka

From issue #68, December 1982

A regular cleric, according to the AD&D® game rules, must have the following statistics: strength in a range of 6 to 18; charisma, 6 to 18; and wisdom, 9 to 18. (Half-elf clerics must have a wisdom of at least 13; it might be extrapolated that other demi-human clerics also must have a minimum wisdom of 13, though half-orcs, since their maximum wisdom is 14, might have their minimum lowered — say, to 11.) If the cleric is not human, his ability scores must also be in accordance with the limits for that race.

However, one wonders if non-player characters must meet all the same requirements, especially with regard to the minimum scores necessary to be a cleric — and, if they *are* allowed variation, how they might be "balanced" to retain some advantage for characters who *do* meet all the regular requirements.

The AD&D game models its cleric after the medieval fighter-cleric, *a la* Templar or Hospitlar. Yet we are all aware that all clerics, then and now, do not meet that standard. The AD&D game does not take into account scholarly (sometimes called cloistered) clerics or brothers who are not ordained but have some clerical functions. I would like to fill in those two gaps and allow for regular clerics, as non-player characters, who do not meet the ability-score minimums for player character clerics.

The easiest group to rule on is those clerics who do not meet the required minimums in strength, intelligence, dexterity (for non-humans), constitution, or charisma — the minimum wisdom score must be kept at 9. If the cleric has a low strength, dexterity, or consitiution (less than 6), he or she will be at a great disadvantage in melee: the character will be -1 (or worse) "to hit" or to damage, +1 (or more) on defensive adjustment, and/or -1 (or worse) on hit point adjustment. The way to limit such a cleric is to say that if either strength or dexterity is less than 6, then he or she cannot wield all the weapons permitted to the class. Such a cleric could use a club, hammer, horseman's mace, and staff only. The flail is either too difficult to maneuver or too heavy; the footman's mace is too heavy. If strength is less than 6, the hammer can be wielded but not thrown. If both strength and dexterity are less than 6, the character will fight as a first-level cleric forever — no matter how many levels he or she might gain in the future.

Non-player character clerics with constitutions of 6 or lower will tire easily in melee so that after some number of rounds they will be -1 "to hit" regardless of strength or dexterity. That number of rounds would be determined by rolling d6 and adding it to a base number: 4 rounds for a constitution of 6, 3 rounds for a constitution of 5, 1 round for a constitution of 4, and 0 rounds (use the d6 roll only) for a constitution of 3. Such non-player clerics might be encountered by a party but they will usually be part of a local clerical establishment (abbey, monastery, temple, etc.) or perhaps part of a pilgrimage. They would not appear as simple "random monsters," nor would they ever be found as humanoid shamans. Such non-combatant clerics, who have full spell ability and other clerical powers, would likely never rise above the level of Patriarch (8th).

A new term: cloistered cleric

We cannot call these characters "monks" in the AD&D game, though that term would be most applicable if we were using Europe as a model for this type of cleric. The cloistered cleric (let's call him or her a friar) will be apart from the outside world in a monastery, abbey, or other such structure. Some select friars will be allowed to greet and talk to those who might visit the monastery. The other friars might not be allowed contact with the outside world and might be under vows of silence as well. (They may only speak during services, in emergencies, and to convey necessary information.)

The majority (85%) of cloistered clerics will have large libraries of from 100 to 10,000 books, manuscripts, and scrolls. Cloistered clerics of at least 9th level with wisdom and intelligence scores of at least 13 and 15, respectively, and who have a library of at least 5,000 items will have the abilities of a minor sage. They will have sage ability in one major field and one minor field only, and no other supporting knowledge whatsoever. Their percentage chances to know the answer to a question are as follows:

	General	*Specific*	*Exacting*
In minor field	36-47% (d12 + 35)	21-28% (d8 + 20)	09-14% (d8 + 6)
In major field	51-70% (d20 + 50)	35-46% (d12 + 34)	16-25% (d10 + 15)

Such a cloistered cleric/sage will expect and demand a liberal contribution to the abbey (church, etc.) of not less than 1,000 gp for general information, 2,000 gp for specific information, and 3,500 gp for exacting information. There is no fee if the cloistered cleric/sage does not know the answer to a question.

Cloistered clerics will have the following statistics: strength, 3-18 (3d6); intelligence, 6-18 (4d4 + 2); wisdom, 9-18 (d10 + 8); dexterity, 3-18 (3d6); constitution, 3-18 (3d6), and charisma, 3-18 (3d6).

Cloistered clerics fight as magic-users, and are allowed the use of the footman's mace, the hammer, the club, and the quarterstaff only. They gain only one new weapon, that at 9th level. They do not wear armor or use a shield, but they are allowed *rings of protection*, *cloaks of protection*, and *bracers of defense*. Their chance of owning such a protection device is 15% per level, as is their chance of owning a magic weapon. They are allowed to use any written item allowed to a cleric or a magic-user, except for those items which would grant them levels of experience. They may employ potions allowed to clerics or magic-users (or to all classes) as well as any magic ring. They may use no rods, staves, or wand, except a *rod of cancellation*, a *rod of resurrection*, a *staff of curing*, and wands of *enemy detection*, *fear*, *illumination*, and *negation*.

Cloistered clerics use four-sided dice for accumulated hit points. They make their saving throws as clerics, but at -2 in all cases.

They are usually (50%) lawful, but might be neutral (35%) or chaotic (15%). They can either be good (40%), neutral (35%), or evil (15%) as well.

Cloistered clerics are almost always human, but on occasion a half-orc or half-elf might be found in their number. Cloistered clerics have no effect upon undead.

Their possible eventual level is strongly tied to their wisdom and

intelligence scores. Experience-point ranges are not given for them, since they are always non-player characters.

CLOISTERED CLERICS TABLE

Experience level	Min. Int.	Min. Wis.	4-sided dice for accumulated hit points	Level title
1	6	9	1	Novice
2	8	9	2	Ostiary
3	8	9	3	Brother
4	8	11	4	Father
5	8	11	5	Padre
6	10	13	6	Chaplain
7	11	14	7	Subdean
8	12	15	8	Dean
9	12	15	8 + 1	Prior or Abbot
10	13	16	8 + 2	Father Superior
11	14	17	8 + 3	Archimandrite

Spells usable by class and level — cloistered clerics

Cleric level	Spell level 1	2	3	4	5	6
1	—	—	—	—	—	—
2	1	—	—	—	—	—
3	2	1	—	—	—	—
4	3	2	1	—	—	—
5	4	3	2	—	—	—
6	4	3	3	1	—	—
7	4	4	3	2	—	—
8	4	4	4	3	1	—
9	4	4	4	4	2	—
10	4	4	4	4	3	—
11	4	4	4	4	4	1

Note: Cloistered clerics do not gain bonus spells for high wisdom.

Spell list for cloistered clerics

Note: Spells printed in *italic* type are from the AD&D® Players Handbook. Those marked "1" were originally described in the *Leomund's Tiny Hut* column of DRAGON® issue #58; those descriptions are repeated here. *(Editor's note: Some of the suggested new cleric spells from issue #58 are included, in slightly different form, as official rule additions in the* Unearthed Arcana *book.)* Those marked "2" are new spells devised especially for cloistered clerics, and are also described in the following text.

Those marked "3" are reversible spells, but the reverse of the given spell is not allowed to lawful good clerics; likewise, it is 70% unlikely that a chaotic good cleric will have the reverse. Those spells containing the word "evil" can be reversed to either form by lawful neutral or chaotic neutral clerics.

1st level
Bless[3]
Ceremony (burial)[1]
Ceremony (coming of age)[1]
Create water
Combine[1]
Cure light wounds[3]
Detect evil
Detect magic
Hand fire[2]
Magical vestment[1]
Protection from evil
Purify food & drink
Remove fear[3]
Sanctuary
Scribe[2]

2nd level
Augury
Ceremony (dedication)[1]
Ceremony (investiture)[1]
Ceremony (consecrate item)[1]
Ceremony (bless newborn)[2]
Chant
Death prayer[1]
Detect charm
Detect life[1]
Holy symbol[1]
Know alignment
Light
Slow poison
Speak with animals
Translate[1]

3rd level
Ceremony (special vows)[1]
Create food & water
Cure blindness[3]
Cure disease[3]
Detect curse[2,3]
Dispel magic
Enthrall[1]
Glyph of warding (paralysis)
Hold person
Locate object
Prayer
Remove curse
Remove paralysis
Speak with dead
Dismiss undead[2,3]

4th level
Ceremony (consecrate[1] or desecrate[2] ground)
Continual light
Detect lie[3]
Exorcise
Neutralize poison[3]
Protection from evil 10' r.
Speak with plants
Scroll[2]
Tongues
Ward, minor[2]

5th level
Atonement
Commune
Cure critical wounds
Dispel evil
Quest
Raise dead[3]
True seeing
Ward, major[2]

6th level
Communicate[2]
Heal[3]
Stone tell
Word of recall

NEW SPELL EXPLANATIONS

Ceremony (Conjuration/Summoning)

Level: *1, 2, 3, or 4*
Components: *V, S, M*
Range: *Touch*
Casting Time: *1 hour*
Duration: *See below*
Saving Throw: *See below*
Area of Effect: *One creature, one item, or area (see below)*

Explanation/Description: The *ceremony* spell has a number of applications in the cleric's organization, depending on the level of the cleric. Each *ceremony* is used as a particular blessing/curse of the organization. The spell is used to put the holy/unholy seal on the event and does not produce an aura of magic, though in some cases an aura of good or evil might be present. The types of ceremony spells available to cloistered clerics can vary from organization to organization, but usually encompass these:

2nd-level cloistered cleric: *burial, coming of age.*

3rd-level cloistered cleric: *dedication, investiture, consecrate item, bless newborn.*

4th-level cloistered cleric: *special vows.*

6th-level cloistered cleric: *consecrate or desecrate ground.*

Each of these blessings requires a cloistered cleric of the indicated level or higher. The duration of any *ceremony* spell is permanent, except for *bless newborn*, which has a duration of six months. A saving throw vs. spell is allowed to any unwilling recipient of a *ceremony* spell, which usually only applies when the effect of the spell is baneful (such as for *desecrate ground*). Briefly, the ceremony spells listed do these things:

Burial in no way protects the corpse, but gives the blessing of the organization, and is said to have a 50% chance to invoke retribution of some type if the body's grave is dug up within one week of burial (i.e., an agent of the deity will come to protect the grave).

Coming of age blesses a young man (and in some cultures a young woman) at some point in time, often the age of 12. *Coming of age* may or may not allow the person who has come of age any particular rights.

Dedication is necessary to perform specific acts, such as becoming a member of an organization.

Investiture is required for an aspiring cleric (of either the cloistered or the adventuring type) to become 1st level.

Consecrate item is required for every item placed on an altar and at other places in a religious edifice, as required by the particular

organization. Holy symbols and vestments are handled separately (see *magical vestment* and *holy symbol* spells hereafter). Holy or unholy water or oil must be kept in *consecrated* containers.

Bless newborn is used to protect a newborn (up to 14 days old) infant from possession and other ill effects that might befall him or her. Such a protected infant gains a saving throw of +2 from any type of possession. Further, he or she is under the effect of a half-strength *resist fire* and *resist cold* spell for the full six-month spell duration. The effect of blessing the newborn has no effect upon infants older than two weeks of age.

Special vows pertain to paladins, knighthood, and solemn oaths.

Consecrate ground should be cast when any holy/unholy structure is built. A church, abbey, sanctuary, monastery, temple, etc., built on unconsecrated ground has a 1% chance per year (cumulative) of actually collapsing from lack of such protection! Once a structure is built, consecration cannot be an afterthought; thus, a cloistered cleric of 6th or higher level must be sought when a clerical structure is to be built, or else! *Consecrate ground* can also be used upon a graveyard, in which case the ground itself gains the ability to turn undead as if it were a 3rd-level cleric.

Desecrate ground, the reverse of *consecrate ground,* may be used by a cleric of any alignment versus a building or area of ground representing an opposing alignment. For a building (generally a church or other cleric-oriented edifice) to be desecrated, the altar inside must be covered with holy or unholy water, manure, etc., while the casting of the *ceremony (desecrate ground)* is in progress. A *desecrated* building is 1% likely per year to collapse; this chance is *not* cumulative. Roll at the end of each year of *desecration* to see if the structure collapses. A *desecrated* building can be *consecrated* at a later time by application of the unreversed form of this spell. If an area of ground (such as a graveyard) is the object of the spell, it is necessary to know if the ground was *consecrated* in the first place. *Desecrate ground* will only remove the *consecration* if one is in effect. A second, subsequent *desecration* has no effect. The area can be *reconsecrated.* A graveyard that has never been *consecrated* is more likely to have its graves yield lesser undead. If the spell *animate dead* is cast in such a graveyard, one extra skeleton or zombie will rise from the graveyard. Further, any attempt to turn undead in an unconsecrated graveyard (if and only if the undead come from these graves) will be as if the cleric were two levels lower than he or she actually is.

Combine (Alteration)

Level: *1*
Range: *Touch*
Duration: *See below*
Area of Effect: *Circle of clerics*
Components: *V, S*
Casting Time: *1 round*
Saving Throw: *None*

Explanation/Description: Via this spell, five clerics of the same alignment can add their powers to perform a specific function. The cleric of highest level, or one selected by the group if all are of equal level, stands in the center of a circle formed by the other four, who hold hands and kneel around the central figure. This process takes one full round, and all clerics must be chanting the words to the *combine* spell at the same time. If one of them stops for any reason, the spell is wasted for all five clerics.

The cleric in the center can then, on the round after the casting of the *combine* spell, attempt to cast a spell or turn undead as if he or she were higher than actual level, for the determination of range, duration, and area of effect as applicable. The spell (or effect) generated in this way will function as if the center cleric is as much as 4 levels higher than he or she actually is, as outlined below.

Only the cleric in the center need know and have prayed for the spell to be cast by the combination. Only informational, protection (including *dispel magic*), and curative spells can be combined in this way. The clerics may also *create food & water* or turn undead. The four clerics comprising the circle are in a deep trance that will require one full round to recover from. During the trance, surprise is automatic and all "to hit" rolls for hand-to-hand combat against the entranced clerics are made at +4. Naturally, the entranced clerics cannot use shields or dexterity bonuses in the calculation of their armor classes. Thus, if the combination of clerics is physically attacked, only the center cleric can muster any defense on the first round. If he selects an attack spell of any type to serve as a counter for the enemy's attack, the combination is broken and the center cleric reverts to his or her original level at once.

The combination can otherwise remain together for the casting of one spell or one attempt at turning undead. Then the spell breaks, and the four clerics comprising the circle must recover for a full round before they can do anything else. If a cleric dies the combination is broken, but not if one is only hit for damage once the *combine* spell has been cast and the combination is in effect.

The center cleric will be raised in effectiveness by 1, 2, 3, or 4 levels, depending on how many of the combined clerics are four or fewer levels below the actual level of the center cleric. Only those clerics within four levels of the highest-level cleric can contribute to this benefit. Examples: Five 2nd-level cloistered clerics want to *combine* so as to better cope with some menace. They take a round to *combine*, and then for the purpose of casting another spell, the center cleric acts as a 6th-level cloistered cleric, gaining one "bonus" level for each of the other four participants. Note that the center cleric could not cast a spell of second level or higher in any event, since the character is actually only a 2nd-level cloistered cleric and cannot know any spell higher than the 1st level of power. If a 7th-level, a 5th-level, and three 2nd-level clerics *combine*, the center cleric could operate as an 8th-level character. The 2nd-level clerics are five levels lower than the 7th-level cleric and so cannot contribute to boosting his effective level, but are still valuable as participants to complete the necessary circle of clerics.

Hand Fire (Alteration)

Level: *1*
Range: *0*
Duration: *Special*
Area of Effect: *Cleric's hand*
Components: *V, S*
Casting Time: *1 segment*
Saving Throw: *None*

Explanation/Description: This spell allows the cleric, by turning his cupped hand upward and saying a command word, to produce a cold flame that casts the equivalent of torch light. The *hand fire* will remain lighted until the cleric casts any other spell or until he or she uses his or her hand to perform some other function. The fire is non-harmful and will not ignite any combustible materials, even oil. It cannot be blown out, but magical *darkness* will dispel it instantly.

Magical Vestment (Conjuration/Alteration)

Level: *1*
Range: *Touch*
Duration: *6 rounds/level*
Area of Effect: *Spell caster*
Components: *V, S, M*
Casting time: *1 round*
Saving throw: *None*

Explanation/Description: With this spell, the cleric can turn his vestments into magical armor equal to chain mail (AC 5). The vestment cannot be worn with any other armor, *bracers of defense,* or any type of protection item or spell. Thus, if the cleric is under a *bless* spell, wearing (not just possessing) a *ring of protection,* under a *scroll of protection from lycanthropes,* etc., he or she cannot use a *magical vestment* spell; nothing will happen when the spell is cast. However, if the vestment is being worn alone, it will become +1 for all purposes (armor class, saving-throw bonus, etc.) for every four levels of the cleric, up to a maximum of +4, and it also allows immunity to *magic missile* spells for the duration of the spell effect.

This spell can only be cast in the cleric's own temple or in the cleric's private quarters within a temple, church, abbey, etc., provided that he or she has a small, appropriately *consecrated* altar in those quarters. The cleric must be conscious for the vestment to retain its magical properties. If the cleric is *blessed* or *cursed* in any way or puts on any other sort of magical protection, the dweomer of the *magical vestment* is lost immediately. The vestment will also lose

its magical protection if the cleric sets foot outside the temple or area in which the spell was cast. Note: When in a temple or church, it is uncommon for a cleric to be wearing armor or shield of any kind — and this stricture especially applies to cloistered (non-adventuring) clerics.

Scribe (Alteration)

Level: *1*
Range: *Touch*
Duration: *Permanent*
Area of Effect: *Variable*
Components: *V, S, M*
Casting time: *1 round*
Saving throw: *None*

Explanation/Description: Via this spell, the cleric's handwriting, if it happens to be poor, is greatly enhanced. Furthermore, he or she can write twice as rapidly as normal and still produce high-quality copying of a text or map. The *scribe* spell can be used when writing down the text of magical scrolls. It further decreases the chance of error by 25% in the copying of any and all text. The *scribe* spell will stay in effect as long as the cleric continues to copy or compose a text, with a limit of eight hours of such writing in any case. Any interruption of the copying will ruin the spell from that point forward. The material components are ink, quill, and parchment (book or scroll) and perhaps that which is being copied. Note: Magical scrolls cannot be copied or composed by any cleric below the 7th level of experience.

Death Prayer (Invocation)

Level: *2*
Range: *Touch*
Duration: *Permanent*
Area of Effect: *One corpse*
Components: *V, S, M*
Casting time: *1 turn*
Saving Throw: *Neg.*

Explanation/Description: By sprinkling holy water or unholy water (if the cleric is evil) over a corpse killed by undead while chanting this spell, the cleric reduces the probability that the corpse will rise as an undead at some later time. Further, it protects the body from the spell *animate dead* that might be cast on the remains at some later time. The corpse is allowed a saving throw based on its level or hit dice in life, but no better than 12 in any case. A corpse that fails the appropriate saving throw will rise as an undead in the normal manner. If the saving throw is made, the corpse will be forever useless for any purpose of undead procreation. This applies to the victims of ghouls, ghasts, wights, wraiths, spectres, vampires, or any other form of undead that is able to produce others of its own kind.

While under the protection of a *death prayer,* the victim's spirit cannot be contacted by *speak with dead* unless the caster of the latter spell is of a higher level than the cleric who cast the *death prayer.* If a *speak with dead* spell cast under these conditions is successful, the *death prayer* protection is cancelled and cannot be replaced. While under the protection of a *death prayer,* the recipient suffers a -25% penalty to the chance of being successfully affected by a *raise dead* or *resurrection* spell. *Dispel magic* will not remove the protection, but a *wish* or *limited wish* will do so. In fact, a *wish* or *limited wish* is needed to detect whether the spell is in effect upon any particular body.

Detect Life (Divination)

Level: *2*
Range: *10 feet/level*
Duration: *5 rounds*
Area of Effect: *One creature*
Components: *V, S, M*
Casting time: *1 round*
Saving Throw: *None*

Explanation/Description: By using this spell, a cleric can tell if a creature is dead or alive. Thus, it will reveal the subject of a *feign death* spell or prove that someone is in a coma, death-like trance, or a state of suspended animation. It will show that a figure engaged in astral travel is actually alive, and it will work on plants or animals. Note, however, that it will not identify the specific effect that a living subject is under, only the fact that the subject is alive. Likewise, the spell cannot determine cause of death.

The range figure given above is a maximum which applies under ideal circumstances, i.e. when no substance is intervening between caster and subject. The spell range will be reduced if as little as a one-inch thickness of wood or stone comes between the cleric and the subject. In such cases, range is only 1 foot per level of the caster for each inch or fraction of an inch thickness of the wood or stone barrier. (See example below for clarification.) A metal barrier of any type or any thickness will totally block the spell, as will any form of mental protection, either psionic or magical in nature.

Example: a 5th-level cloistered cleric is 20 feet away from a two-inch-thick wooden door. He wants to know if there is life behind the door. His maximum range for casting *detect life* is 50 feet, but the door reduces the range to 32 feet: the 20 feet to the door, 2 feet beyond it (using 1 foot/level for each of the two inches of thickness), and 10 more feet beyond that. A figure must then be within 12 feet of the other side of the door and in a straight "line of sight" from the cleric (as if the door were open and the cleric could actually see the subject). A figure located off to the side of the door, and thus protected by the adjacent stone wall, would not be detectable by the spell. The cleric must chant the spell aloud while holding his body and his holy symbol so as to face toward the exact direction of detection, and may not turn during the five-round duration to face any other direction.

Holy Symbol (Conjuration/Summoning)

Level: *2*
Range: *Touch*
Duration: *Permanent*
Area of Effect: *Item touched*
Components: *V, S, M*
Casting time: *1 turn*
Saving Throw: *None*

Explanation/Description: This spell blesses a new holy symbol to replace a cleric's lost or damaged symbol. The new symbol, which is the spell's material component (and, obviously, is *not* destroyed in the casting), must be crafted of appropriate materials (depending upon the religion or deity in question) and must be of the proper shape and design; a cleric cannot just pick up any item and make it into a holy symbol.

A cleric may possess two holy symbols at one time, intending to have one as a spare, but this spell will simply fail if it is cast by a cleric who already possesses two holy symbols.

The magic of this spell cannot be used to bless the symbol of any other deity, even another deity of the same pantheon as the cleric's deity. If a symbol created by this spell is to be given to another cleric of the same religion and alignment, then the beneficiary must be present at the time of casting of the spell and must hold the symbol-to-be throughout the casting process. The holy symbol of a cleric will radiate a dim aura of good or evil, but it is not a magic item *per se.* The holy symbols of clerics who are neutral (with respect to good and evil) will have no aura.

Translate (Alteration)

Level: *2*
Range: *Self*
Duration: *3 turns/level*
Area of Effect: *One text or scroll*
Components: *V, S, M*
Casting time: *1 round*
Saving Throw: *None*

Explanation/Description: This spell allows the cleric to read texts (scrolls, maps) written in a foreign or alignment language (including thieves' cant). It does not allow the reading of magic or the deciphering of some coded message. The spell can be used in conjunction with a *scribe* spell (see foregoing) if the translation is to be written down. Any scroll containing a spell or recipe for a potion or powder cannot be *translated.*

Detect Curse (Divination)

Level: *3*
Range: *Touch*
Duration: *Permanent*
Area of Effect: *One item*
Components: *V, S*
Casting time: *6 rounds*
Saving throw: *Neg.*

Explanation/Description: Via this spell the cleric can tell whether an item is cursed, if the item fails a saving throw allowed to it. The suspect item must be touched by the cleric, and in some cases, this might release the curse effect upon the cleric. Cursed scrolls must be opened, but not read, for the spell to have an effect. Artifacts will not answer to this spell in any case. The basic saving throw allowed to an item is 13, though very powerful cursed items will have a saving throw as low as 5 (the DM must decide the appropriate saving throw on an item-by-item basis). This spell cannot detect charms; it can detect curses on persons, though the person is allowed a normal saving throw versus magic. Casting of this spell will affect the cleric so strongly that he or she cannot cast any other spells whatsoever for four hours after this casting, though spells already prayed for are not lost from memory.

Enthrall (Enchantment/Charm)

Level: *3*
Range: *3″*
Duration: *Special*
Area of Effect: *90-foot radius around caster*
Components: *V, S*
Casting time: *Special*
Saving Throw: *Neg.*

Explanation/Description: A cleric using this spell can grab and hold the attention of an audience that can fully understand his or her language. Those of the cleric's race save at -4 against the power of the spell, those races that have bad relations with the cleric's race save at +2, and members of all other races receive no saving-throw adjustment. The *enthrall* spell will not work on figures who are 4th level or higher, who have more than 4 hit dice, or those with wisdom of 16 or greater; thus, most clerics and shamans are immune to another cleric's *enthrall* spell. The casting time and duration are variable; the spell lasts for as long as the cleric can keep speaking, plus 1-4 rounds thereafter. However, no effect from the spell will be realized until the cleric has spoken without interruption for one full round. (Thus, it could be dangerous to try to employ this spell when the cleric is among a group of creatures who are already hostile and won't sit still for the first round of speaking.)

Members of the audience who fail their saving throws (vs. spell) will treat the cleric as if he or she had a charisma of 21 (just as a minor deity). They will remain stationary and listen to the cleric's words, but they will not act on them as if a *suggestion* spell were being cast. At the end of 1-4 rounds after the cleric stops talking (roll this separately for each casting of the spell), the spell is broken and the members of the audience again are in control of their own minds. Any form of attack on the cleric will instantly negate the spell, as will any attempt by the cleric to cast another spell while the *enthrall* is in effect.

Those who make their saving throws will not be affected by the cleric's words, and will view the caster as having a charisma of 3. They may hoot and jeer, or pick up small objects and throw them at the caster — which might (50% chance) cause the spell to be broken. Any negative action of this sort against the cleric will cause those who failed their first saving throw to earn another chance to save.

Dismiss Undead (Abjuration)

Level: *3*
Range: *6″*
Duration: *3-12 rounds*
Area of Effect: *6″ long cone, 2″ diam. at base*
Components: *V, S, M*
Casting Time: *2 segments*
Saving Throw: *Special*

Explanation/Description: By the casting of this spell, a cloistered cleric can temporarily gain the ability to possibly turn undead or command it/them into service. For purposes of determining success or failure of the turning/commanding attempt while the spell is in effect, the level of the cloistered cleric will be that of an adventurer-cleric minus four levels. Thus, a 7th-level cloistered cleric would turn undead as a 3rd-level adventurer-cleric. Undead can be commanded to service by evil cloistered clerics. Neutral cloistered clerics can only turn (not command) the undead.

Scroll (Alteration)

Level: *4*
Range: *Touch*
Duration: *Permanent*
Area of Effect: *One scroll*
Components: *V, S, M*
Casting time: *1 hour*
Saving Throw: *Special*

Explanation/Description: Via this spell, the cleric can compose a magical scroll of a spell he or she knows with a smaller chance of error (minus 40% to the usual chance of error; see DMG, page 118). The *scroll* spell cannot be used in combination with a *scribe* spell (*q.v.*). Alternatively, the *scroll* spell can make the cleric write the scroll faster (double normal speed), but then the reduction in the chance for an error is cancelled.

Ward, Minor (Abjuration)

Level: *4*
Range: *Touch*
Duration: *Until broken*
Area of Effect: *Hemisphere of 15′ radius*
Components: *V, S, M*
Casting time: *3 rounds*
Saving Throw: *Special*

Explanation/Description: Via this spell, the cleric brings into being a special barrier of force. It cannot be physically broken through by a physical attack of any sort, including the use of powerful weapons like a *vorpal blade*. The *minor ward*, however, can be brought down by several spells: *disintegrate, limited wish, phase door, shadow door, plane shift*, or *wish*; or by any one of the following spells that does at least 20 points of damage: *fireball, lightning bolt, cone of cold, flame strike, Otiluke's freezing sphere* (second or third application), or *meteor swarm*. Anything within the hemispherical area of effect is not damaged when the *minor ward* is brought down (but might be put in jeopardy). The *minor ward* cannot be entered or exited by travelling astrally, or via *dimension door, passwall*, or *teleport*. Characters and creatures in the hemisphere cannot cast spells out, though spells can be cast so as to affect those inside the *minor ward*, such as cures, *neutralize poison, commune*, etc.

The *minor ward* will remain in effect as long as the cleric is conscious; in the round after he or she falls asleep or is knocked unconscious (or worse), the *ward* will collapse. The caster can will it to come down at any time, but this act takes 1 full round. To effect the spell, the cleric must space seven small pearls (each of at least 100 gp value) evenly on the ground in a 30′-diameter circle. Smaller circles can be made, if desired, but never larger ones. The pearls are consumed in the casting.

Ward, Major (Abjuration)

Level: *5*
Range: *Touch*
Duration: *Until broken*
Area of Effect: *Hemisphere of 10′ radius*
Components: *V, S, M*
Casting time: *3 rounds*
Saving Throw: *Special*

Explanation/Description: This is a stronger variation of the *minor ward*. It can only be brought down by certain of the spells that affect a *minor ward*: a damage-producing spell (*fireball, lightning bolt, cone of cold, flame strike, Otiluke's freezing sphere, meteor swarm*) that does at least 50 points of damage, or a *disintegrate, limited wish*, or *wish* spell. As with the *minor ward* spell, *dispel magic* has

no effect whatsoever on it. The *major ward* will remain up until the cleric casting it becomes unconscious. The material components for the spell are seven gems (they can be of different types) valued at no less than 250 gp each. They are consumed in the casting.

It should be noted that the *minor ward* and the *major ward* afford no protection from underneath, so tunneling into one is possible if the proper equipment or magic is available. The person(s) inside a *ward* cannot *teleport, dimension door,* travel astrally, use a *word of recall,* etc., unless the *ward* is brought down first.

Communicate (Divination)

Level: *6* Components: *V, S, M*
Range: *Unlimited* Casting time: *3 rounds*
Duration: *1 turn + 1 rd/level* Saving Throw: *None*
Area of Effect: *Caster and one other person*

Explanation/Description: Via this spell, a cleric can communicate with another person anywhere on the Prime Material Plane. He or she casts the spell using a mirror as a material component. The person to be contacted must be known to the cleric, and the subject cannot be within any type of force field like a *cube of force, minor ward, major ward, major* or *minor globe of invulnerability,* etc., nor may the contacted person be under the protection of a *mind blank* spell or a psionic defense like *tower of iron will.* The subject, if asleep, will awaken if that person makes a saving throw vs. spell (a new saving throw is allowed every other melee round). Once contact is established the cleric can see, *if the subject is willing,* whatever that person can see, and vice versa. Hearing is also allowed, so someone speaking to the cleric or person can be overheard — but the words must, of course, be repeated for others to have knowledge of them.

The *communication* link is so strong that a cleric can cast a curing spell of any type through the link to the person being contacted. Once the cure is so cast, the link breaks immediately. The cleric who casts the cure spell can do no further spell casting for one full day plus one additional day for each level of the cure spell cast through the *communication.* The receiver, who may be of any character class, has no way to contact the cleric, although prearranged signals are certainly possible.

Contact established by means of this spell while the subject is occupied (casting a spell or involved in melee, for instance) will require that the receiver stop pursuing the current activity in order to accept the *communication.* The cleric can only communicate with, or look in on, someone who is willing and doing nothing else at the time. If this is not the case, the cleric will know the *communication* has been rejected, for a reason which may not be known to him or her, and the contact will break. The cleric casting the spell will see or hear nothing through the subject's senses if that person rejects the *communication.*

The life of the cloistered cleric

The cloistered cleric is literate (if his or her intelligence is 8 or above). The character spends most of his or her time studying or copying texts and scrolls. He or she may also have mundane duties to perform, and some groups of cloistered clerics do not exempt even a Dean from some duties.

The abbey or monastery where the cloistered cleric resides is almost always (90%) made of stone and is usually (80%) surrounded by a wall of stone as well. Farm lands tended by the cloistered clerics surround the abbey or monastery. Most abbeys or monasteries exist outside of towns, and many are well away from main roads. Only cloistered clerics involved in teaching will have residence in a town or city. These teachers will run schools and colleges, and such an individual's library will have a minimum of 2,500 scrolls or books.

The abbey or monastery never has fighting clerics or monks in it, nor are fighting monks or clerics ever employed on a permanent basis by cloistered clerics. For their own protection, in hostile territories, abbeys or monasteries may have in their employ men-at-arms (if evil, humanoids of one hit die or less) headed by a fighter (but not a ranger or paladin) of 1st to 7th level. (A fighter of 3rd or higher level may have from 1-6 sergeants or even 1 lieutenant to aid him or her.) Cloistered clerics do not hire a thief or assassin, unless to recover some item stolen from them. A magic-user or sage occasionally may be in temporary residence in an abbey or monastery, doing research (15% and 3% likely, respectively).

Learning and recovery of spells

Cloistered clerics have one important difference in the way they gain and use their spells. They must rest for the appropriate time, as any other spell caster. Then they must pray for a period of not less than one hour per level of the highest level spell that they will memorize; for example, an Archimandrite would have to pray to his deity for six hours to replace his 6th-level spell, but could also replace any 1st- to 5th-level spells as well after this period. Once the cloistered cleric has prayed, he then reads the desired spell from a spell text, just as a magic-user does, taking 15 minutes per spell level per spell. He does not have to roll a percent chance to "know" a spell in any case, but he must have the minimum intelligence and wisdom outlined earlier. All cloistered cleric spells are written in tomes as large as magic-user spell books. They are written in a language which, while it can be learned by another cleric, will never give spell power to any other type of spell caster, including a druid.

An adventuring cleric who knows the language of cloistered clerics can read from their texts to learn a spell. This process will take the adventuring cleric 30 minutes per spell level per spell and in no way counts as a spell known to that adventuring class cleric. Further, if a given spell is not available until a higher level to a cloistered cleric, it must be memorized, by an adventuring class cleric at that (higher) level. The adventuring-class cleric must also pray to his deity, just as the cloistered cleric must, before the book or text will release its power from the written word. A cleric who does not pray prior to reading will gain nothing from the text. Example: A 5th-level adventuring cleric (a Prefect) wants to read *hold person* from a cloistered cleric's book of spells. For the cloistered cleric this is a 3rd-level spell, so the adventuring cleric must pray for three hours and then read the spell text, memorizing it as a third level spell, in the next one and a half hours. (The cloistered cleric would only take 45 minutes to read the same spell.) If the adventuring cleric has not learned the prayer for *hold person* before, the character may not now pray to his deity for it, even though he has just memorized it. Cloistered clerics usually only have one or two spell books in their abbey or monastery, and thus they will not willingly part with a book, even a duplicate.

Cloistered clerics are very poor, using any wealth they may gain only to pay for food, clothing, and items used in the abbey, monastery or school. Even their altar wear is usually plain, as are the altar pieces and church/school decorations. What monies they do collect from donations and spell casting — they *always* charge for spell casting — may be divided up and sent to other temples, churches, abbeys, etc.

Brothers

Brothers are clerics who are not ordained. They have functions around and about the church/temple, but often have a second occupation unrelated to the church (shopkeeper, blacksmith, housewife, etc.). A brother or sister (not the same as a nun) might also be a teacher, scholar, money-handler, assistant in the service, and so forth. His or her secondary profession might allow the character to be trained with a weapon; in fact, the brother or sister might be an adventuring-class character of some type.

Fully 60% of all brothers and sisters have no education in fighting. They would be unarmored and 50% likely to be unarmed as well. Those who do bear arms might carry a dagger (unless their organization forbids it), short sword (again, some organizations might not allow edged weapons carried by any clerical figure), club, mace, quarterstaff or hammer. They would fight as 0-hit-dice figures but would obtain the saving throws of a 1st-level cleric in all categories, because of their religious training.

The balance of brothers and sisters (the other 40%) will have some weapon skills. Those weapon skills are apart from any secondary profession. These brothers and sisters can don armor in times of strife, wearing leather or studded leather most often and occasionally

bearing a shield as well. They fight as 1st-level clerics and obtain the same saving throws. They will have one eight-sided die for their hit points (the non-fighting brother and sister will use a six-sided die, as all zero-level figures do). The weapons allowed to them are as a cleric, but some might bear daggers, short swords, or broad swords as well. None of these brothers and sisters, in either category, ever obtain more hit points, nor do they ever become better at melee.

Brothers and sisters may also be deacons in the organization. One in four brothers will be a deacon, and a congregation with more than four deacons will have an archdeacon as well. Archdeacons and deacons are allowed two and one 1st-level cloistered cleric spells, respectively, per day. (They cannot re-pray for their spell after four hours of rest like a 1st-level adventuring cleric can.) Furthermore, the list of spells available to archdeacons and deacons is limited to these only: *bless, cure minor wounds* (works as *cure light wounds* but does only 1d4 of healing), *detect evil* (which might be used in reversed form in some organizations), *purify food and drink, remove fear,* and *sanctuary.*

Remove fear cannot be reversed to *cause fear,* and *purify food and drink* cannot be reversed to *putrefy food and drink.* Some organizations might allow the reverse of *cure minor wounds* to *cause minor wounds* if the organization is evil or chaotic neutral, or if there is great need and the temple or church might fall if the spell is not made available to its deacons and archdeacons.

Brothers and sisters otherwise will be found in most temples and occasionally in abbeys, monasteries, and schools. They will likely not reside on the organization's property. They will perform mundane duties in most cases (washing floors, cooking, cleaning the temple or church — though rarely the altar and other services). But in some instances, as mentioned earlier, some of them will be scholars and teachers. A deacon is of equal rank to an Acolyte or Novice, but an archdeacon is superior to an Acolyte or Novice. Brothers and sisters do not go into battle unless the church or temple or town in which it is located is threatened with destruction. They surely do not adventure and do not go into dungeons. If a deacon or archdeacon administers a *cure minor wounds* spell, he can expect 40 gp from a stranger for the spell. He might cast this spell for free on the members of the church's congregation.

The death master

A mighty nasty magic-using NPC

by Lenard Lakofka

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The death master is a sub-class of magic-user. He will be ultimately chaotic evil, although his early alignment might even be lawful good. The death master will change alignment, moving one step closer to chaotic evil (if he isn't there already) upon the gaining of every two levels of experience. Goodness is lost first, then lawfulness. Thus, a death master who starts out as lawful good will turn lawful neutral at 5th level, neutral evil at 7th level, and chaotic evil at 9th level. In any event, a death master will be chaotic evil by the time he reaches 9th level, and in most cases the switch will not take that long. In this downward spiral, no magic — even a *wish* or a *helm of opposite alignment* — can move the death master's alignment in the direction away from chaotic evil.

The ability score requirements for this non-player character are as follows: strength of at least 9, intelligence at least 15, wisdom always less than 13, dexterity at least 12, constitution of 14 or better, and charisma always below 8.

A human, dwarf, or half-orc can become a death master, and all death masters can advance to the 13th level. No death master can ever be multi-classed or double-classed. The death master has some of the abilities of an alchemist, since many of his magics involve the preparation of potions, salves, fluids, creams, and other sorts of mixtures.

Death masters can learn and use only the knife, dagger, sickle, scythe, and scimitar — even to save their lives they will not pick up another weapon. Death masters can use magical weapons of the eligible types, with the exception of a *flame tongue* scimitar, which is prohibited. If a death master picks up an aligned weapon that he cannot use, he will take double ego damage unless the weapon's alignment is more evil or chaotic than the death master's current alignment. In the latter case, the death master will instantly convert to the new alignment. For example, if a neutral 3rd-level death master picked up a neutral evil scimitar, he would take no damage but would become neutral evil at once. If, on the other hand, the scimitar were lawful good, he or she would take double ego damage.

Notes on new weapon types: The sickle weighs approximately 15 gp, length 15-18 inches, space required 2 feet, speed factor 3, damage vs. S or M opponents 3-6, vs. L opponents 1-3, vs. armor as a short sword would be rated. The scythe weighs approximately 140 gp, length about 5 feet, space required 5 feet, speed factor 8, damage vs. S or M opponents 2-9, vs. L opponents 1-6, vs. armor as a bardiche.

THE DEATH MASTER

Experience points	Level	4-sided dice for accumulated hit points	Level title
0—1,333	1	1 + 1	Grave Robber
1,334—2,666	2	2 + 2	Tomb Haunter
2,667—5,333	3	3 + 3	Necropolite
5,334—13,333	4	4 + 4	Skeleton Master
13,334—26,667	5	5 + 5	Zombie Master
26,667—53,333	6	6 + 6	Ghoul Master
53,334—113,333	7	7 + 7	Ghast Master
113,334—233,333	8	8 + 8	Shadow Master
233,334—466,667	9	9 + 9	Necromancer
466,668—933,333	10	10 + 10	Mummy Master
933,334—1,877,777	11	11 + 11	Ghost Master
1,877,778—3,333,333	12	12 + 12	Lich Master
3,333,334 +	13	13 + 13	Death Master

Death masters cannot wear armor of any type but may use rings, cloaks, and jewelry of protection, including *bracers of defense*.

Death masters may employ all potions, except for those that control living things, those that can only be used by fighters, those that are made for scrying, and those that heal. They cannot use scrolls, except for those penned in *The Language of Death* or those that control or protect from the undead. Such scrolls bypass the need, if any, for salves, creams, fluids, etc., that otherwise produce the same effect.

Rings usable by death masters are: *feather fall, fire resistance, free action, invisibility, protection, regeneration* (see below), *spell turning, warmth,* and *x-ray vision*. All other rings will not function on them unless they somehow affect the undead. A *ring of regeneration*, when placed on a death master of 9th level or higher, will instantly become invisible. Furthermore, it will become non-corporeal when functioning one round after the death master dies. Cutting off the death master's head, or the hand bearing the ring, will stop the regeneration process.

Death masters may use a *staff of withering* and *wands of fear, magic detection, negation,* and *paralyzation*. A few miscellaneous magic items can be used, including: *alchemy jug, amulet of life protection, amulet of the planes* (usable by them only to go to the lower planes of Pandemonium, the Abyss and Tarterus, plus the Negative Material Plane), *beaker of plentiful potions, brooch of shielding, cloak of protection, cube of force, cubic gate, dust* of all types, *helm of comprehending languages, Keoghtom's ointment, Nolzur's marvelous pigments,* all *phylacteries,* all *scarabs,* and a *sphere of annihilation*. Additionally, they may use some items specific to their profession. These items are detailed later in this article.

The death master begins to learn specific alchemist-like skills at 3rd level and certain specific spells at 4th level. His teacher is always another death master. The death master must start up his own laboratory for a cost of 400 gp, and must pay this amount for new equipment every time he acquires a higher level. Costs for a specific raw material are separate from these laboratory costs. Most spell-like effects use special preparations that must be made in advance.

Special abilities

The death master has the following special powers and abilities, some of which apply only at a certain level and some of

which are constant:

1. 1st-level death masters obtain one experience point for each grave they dig, and two experience points for each stolen body.
2. 2nd-level death masters obtain two experience points for every body laid to rest.
3. 3rd-level death masters obtain three experience points for every properly embalmed body.
4. All death masters can identify a *potion of undead control* by tasting just a drop. Such a potion has a double effect and double duration when imbibed by a death master.
5. An undead creature must fail a saving throw of 8 to successfully attack a death master. If the death master attacks the undead, of course, this "partial immunity" is overturned. Thus, undead may attack a group of characters, and a death master will be allowed to walk away unharmed even if a lich or a vampire is the attacker or among them.
6. Beginning at 4th level, the death master can *speak with undead* at will. This does not create a compulsion to obey and cannot operate on mindless undead.
7. Beginning at 7th level, the death master can *speak with dead* as a cleric of the same level without use of a spell. This power is usable once per day and only once on any single body.
8. The death master has a cumulative 5% resistance to *sleep* and *charm* spells per level of experience. If a saving throw is allowed, the death master is entitled to it if his magic resistance does not overcome the sleep or charm power/spell.
9. At 9th level and above, the death master is immune to *paralysis* and *hold* spells, including the effects of the touch of an undead creature.
10. At 11th level and above, the death master is immune to level draining and strength draining by undead, though normal damage from such an attack would still occur.

Death master spells

All spells of the death master must be learned just as a magic-user learns spells, but some spells given in the list that follows are the heart of his profession. These spells will be marked with +1, +2, or +3 to signify the effective bonus in intelligence points the death master gains when trying to learn that particular spell. Those spells that require some manufactured material (a salve, potion, cream, fluid, paste, etc.) are marked with a pound sign ("#"). Those that are new or have a different description from that found in the official rules are marked with an asterisk ("*").

All spells of a death master are defined, for the purpose of range, duration, and area of effect, as if the character were three levels lower than his actual level. Thus, a 4th-level death master casts spells as a 1st-level magic-user or cleric.

Unless otherwise noted, a death master spell takes 1 segment per spell level to cast, regardless of what is given in the Players Handbook for a cleric's or magic-user's casting time for the same spell.

Spells usable by level

Exp. level	Level of spell 1	2	3	4	5	6
4	1	—	—	—	—	—
5	2	—	—	—	—	—
6	2	1	—	—	—	—
7	2	1	1	—	—	—
8	2	2	1	1	—	—
9	2	2	2	2	—	—
10	3	3	3	2	—	—
11	3	3	3	3	1	—
12	4	4	3	3	2	—
13	4	4	4	4	3	1

First level

1. Animate skeletons *(+3)#
2. Animate zombies *(+3)#
3. Cause light wounds *#
4. Comprehend languages
5. Detect magic
6. Feather fall
7. Identify (+1)
8. Plant death *(+2)#
9. Preserve
10. Protection from good
11. Read magic
12. Scare
13. Shield
14. Unseen servant
15. Wizard mark
16. Write #

Second level

1. Attract ghouls *
2. Darkness 15' r.
3. Detect good/evil
4. Death armor *(+2)
5. Find familiar *#
6. Invisibility
7. Knock
8. Magic mouth
9. Pyrotechnics
10. Ray of enfeeblement
11. Stinking cloud
12. Wizard lock

Third level

1. Dispel magic
2. Feign death (+2)
3. Monster summoning I*
4. Protection from good/evil 10' r.
5. Ghast production *(+2)#
6. Ray of paralysis *(+1)
7. Tongues
8. Wall of ice

Fourth level

1. Charm undead *(+3)
2. Dig
3. Fear
4. Ice storm
5. Mummy production *(+1)#
6. Shadow summoning *(+1)
7. Wight production *(+2)
8. Wraith production *(+1)

Fifth level

1. Animate dead
2. Cloudkill
3. Cause serious wounds *#
4. Cone of cold
5. Finger of death
6. Ghost production *
7. Hold undead *(+2)
8. Teleport

Sixth level

1. Death spell
2. Energy drain
3. Harm/heal
4. Lichdom *(+1)#
5. Undead production *(+2)#
6. Vampire production *(+1)#

Spell notes/descriptions:

First level

Animate skeletons is simply an *animate dead* spell that produces one skeleton for every level of the death master. The death master must prepare a special salve to rub on the bones to make the skeleton receptive. This takes one round per skeleton. The magic to animate them then takes only a segment to cast. The rubbed skeletons can be so animated anytime within 24 hours after their rubdown. The salve costs 10 gp per skeleton. Spell range is 30 feet plus 10 feet per effective level of the death master.

Animate zombies is simply an *animate dead* that produces one zombie for every effective level of the death master. The corpse must be immersed in a bath of special salts for 1 full turn prior to spell casting. Such a bath can soak ten corpses for a cost of 200 gp. The corpses can then be animated in two segments at a range of 50 feet plus 10 feet per effective level of the death master.

Cause light wounds will inflict 2-8 hit points of damage if a successful touch is made on a victim's bare skin. The death master must use a paste rubbed on his hands to activate the magic. A word of command then makes his hands into weapons for three rounds or until a touch has occurred. The cost of the paste is 75 gp for enough to make three applications. Smearing the paste, assuming it is available, takes only a segment.

Plant death requires a fine mist spray be applied to the plant(s) to be killed. A potion-sized bottle would cost 200 gp and could cover 2,000 square feet. Then, upon

the utterance of a word of command, the plants within 100 feet of the death master will die. Trees are allowed a saving throw of 11. Living mobile plants (such as treants) are allowed that saving throw plus another as a monster of the appropriate number of hit dice. Once killed, the plants wither and rot rapidly, and no new plants will grow in the area for a year.

Second level

Attract ghoul is similar to a *find familiar* spell, using the same ingredients, but the ghoul that comes is not willing to serve unless it is fed regularly. "Loyalty" and obedience is gained at 1% per day of feeding and attention. A safe lair must always be provided.

Death armor is produced by pouring a cream on the body and rubbing it in. This rubbing takes two full rounds. Then, anytime within the next hour per effective level of the death master, the speaking of a command sentence will activate the armor coating. Anyone touching the death master with exposed flesh (perhaps to cast a spell or as a monk with an open hand attack) must save vs. spell or take 2-12 hit points of damage. The armor is effective for 1 round per *actual* level of the death master. Multiple touches will still harm the attacker. Note: The spell is defensive only, and the death master gains nothing by trying to touch someone, though he can position himself so that he must be touched for someone to get past him. Naturally, if a weapon hit occurs the death master will take normal damage with no damage to the attacker. *Death armor* will harm undead. Any damage from a monk's open-hand attack or a monster's claw or bite attack will still be scored, of course.

Find familiar uses the same ingredients as for a magic-user, but the cost is doubled. The death master uses the following table (roll d20) for *find familiar:* 1-4, black cat; 5-8, weasel; 9, imp; 10, ghast; 11, mephit; 12, ghoul; 13-20, no reply but try again in one month. If an imp, ghast, ghoul, or mephit appears, it does not add any hit points to the death master. If it is eliminated, however, the death master will lose 2-7 hit points permanently.

Third level

Monster summoning I will attract nearby skeletons and zombies not already animated or controlled by the death master. From 2-7 will arrive, even if they must abandon a place they were ordered to guard. They will arrive via teleportation in 1-4 rounds and will fight till destroyed. If not destroyed, they will teleport back when the spell duration of 5-20 rounds runs out.

Ghast production requires a ghoul to be at hand. The death master may animate only one ghast per spell. The body must be infused with a special liquid that costs 400 gp to produce. The process takes 1 hour to prepare the body and 1 turn to cast the spell. Such ghasts cannot "procreate" themselves but are like ghasts in every other way. Someone killed by one of these ghasts has a -1% to the chance to be resurrected for each hour the figure is dead. Thus, after 70 hours a victim with a constitution of 13 would have only a 20% chance to be successfully resurrected. If this is done, however, subsequent resurrections of the same character would be allowed at the figure's full current constitution score. Note: Magics like *remove curse, limited wish,* etc., can remove the onus on such a corpse so that the chance for its resurrection is normal.

Ray of paralysis takes only one segment to activate and is a chief attack/defense spell for a death master. The ray is pencil-thin and has a length of 60 feet plus 10 feet per level of the death master. When it is fired at a living figure, that figure is allowed a double saving throw. The first is vs. spell to see if the ray hits at all. If the saving throw is made, the ray misses but those in direct line behind or near the victim (especially those in nearby melee) might then be struck. If the ray does hit, the victim saves vs. paralysis at -2. If this throw fails, the victim is paralyzed for 3d12 rounds.

Fourth level

Charm undead will work only on those undead having intelligence of 9 or higher. The undead (only one target) must make a saving throw vs. spell at -3 or obey the death master and perform some mission for him. The undead will not openly expose itself to destruction (a vampire would not go into open sunlight), and such an obvious order will instantly cancel the charm. Once a specific order is fulfilled the charm breaks, though some orders might take years to fulfill. An order is a simple sentence of 12 words or less that is adjudicated as "reasonable" by the Dungeon Master.

Mummy production requires an embalming fluid that costs 1,400 gp. The body must be wrapped and prepared, which will require six full hours. The spell then takes but 4 segments to complete by a simple command word issued within 24 hours of the embalming. One mummy is thus produced. It will obey the death master and do his bidding, but is allowed a saving throw of 17 (attempted daily) to become independent of the death master's control.

Shadow summoning will produce 2-7 shadows which will arrive in 1-8 rounds. The summoning takes 4 segments of casting time. They will stay and obey the death master for 1-20 rounds.

Wight production requires a corpse and a bone from a wight. If a *cubic gate* or *amulet of the planes* (or a similar device) is available, the wight bone is not required, since the death master can then actually touch the Negative Material Plane to gain the necessary power. For every wight so produced, the death master will lose one hit point permanently unless he saves vs. death magic. The wight so produced will always have maximum hit points, and it can "procreate" itself and command those wights to its service. Note that only the common wight produced by the spell is "friendly" to the death master. Lesser wights will attack the death master if they fail the aforementioned saving throw (recall that an undead will not attack a death master unless it fails a saving throw of 8).

One in five wights produced by the spell is atypical. It cannot drain energy levels. Instead, it drains hit points permanently with its touch. This type of wight will cause the living victim to fight at -1 per touch for 1 full hour after each touch. For example, consider a victim of 4th level with 30 hit points. On the first touch, the victim takes 5 points of damage. His new hit-point level is 25, and he will fight as 3rd level for 1 hour. If a second touch occurs (for, say, 2 points of damage), his permanent hit-point total will be 23, and he will fight as 2nd level for 1 hour, then 3rd level the next hour, and then is back to being 4th level. The lost hit points can be gained back by *restoration* at the rate of 3-12 points per application of the spell, but if the victim gains a level (or levels) of experience prior to such *restoration*, then the hit points are forever lost, even if the power of a *wish* is used. A *limited wish* will restore 2-12 hit points and a full *wish* will restore 3-18 hit points if the casting is done before the victim gains a level. No other magic will restore lost hit points. This sort of atypical wight can "procreate" to produce lesser undead with the same power.

Wraith production is identical to *wight production* in all respects. An atypical wraith is produced one time in seven as above.

Fifth level

Cause serious wounds requires that a liquid be produced from boiling the remains of a ghoul or ghast for 24 hours. The remaining liquid is enough to fill 1 small vial (like those used to carry holy/unholy water) per effective level of the death master. The infusion's added components cost 2,000 gp. The vial is then thrown (see section of DMG on grenade-like missiles) like a vial of holy water. A direct hit will inflict 5-19 (2d8 + 3) hit points of damage, with a splash hit doing 2-5 (d4 + 1) points of damage. The vials of liquid will remain viable for 1 full day per level of the death master, plus a variable of 1-20 days. Exposing the liquid to testing (putting it in contact with the air) destroys it at once. The vial will not radiate evil.

Ghost production is unlike other death master spells in that the death master will have no control over the ghost once it fully forms 48 hours after the spell is cast. The ghost so produced will not know how it was created and will be fully free-willed. It would attack the death master if it met him again (if it failed the saving throw of 8 allowed to the death master). The victim must have had an intelligence of 14 or more and have been at least 9th level (in any class) prior to death. Hit points for such a ghost are the maximum.

Hold undead literally stops a target

undead in its tracks. It is allowed a saving throw vs. spell. The undead cannot be harmed while in this state, nor can it be bypassed; attempting to do either of these things will release it instantly. However, the death master and others in the party are safe to flee via another route. The *hold undead* spell takes 2 segments to cast. The duration of the spell when used against a particular type of undead is expressed in minutes and is determined by dividing 120 by the undead's hit dice. (Eliminate any bonus hit points; 3 + 2 HD would be read as 3. All fractions are dropped.) Thus, a ghoul of 2 HD is held in place for 60 minutes, while a vampire of 8 HD can be held for 15 minutes. This formula also applies to the undead from the FIEND FOLIO® Tome.

Sixth level

Harm or *heal* is identical to the 6th-level cleric spell, except that casting time is only 6 segments.

Lichdom can be cast upon a willing high priest or magic-user of at least 18th level, or upon a death master of 13th level. The death master must make a potion (at a cost of 6,000 gp) for the spell recipient to consume. The spell recipient is allowed his normal unadjusted saving throw vs. death magic. If he makes the saving throw, he becomes a lich in 24 hours. If he fails the saving throw, then he is merely dead — in which case the recipient can be raised in the usual manner and the process tried again. However, the figure will have lost a level of experience and may have to gain it back to requalify for becoming a lich. The death master can cast this spell upon himself.

Undead production is designed to produce the vast number of evil (but not neutral) undead listed in the FIEND FOLIO Tome. This spectrum is very diversified. Only one undead, regardless of hit dice, can be so manufactured. That undead cannot procreate itself but will conform to the statistics and abilities given in the FIEND FOLIO book in all other ways. Its hit points will always be maximum. The undead, to rise up from being a corpse, must make its "in-life" saving throw vs. poison or the spell will fail.

Vampire production will also produce a spectre if the death master so chooses. The corpse must have been killed by a vampire or spectre, but in a way that would not allow the corpse to rise as one of those undead (i.e., killed from damage, not from levels being drained). The corpse is allowed a saving throw vs. spell, and if it fails, it becomes a vampire or spectre. The undead so produced is answerable to the death master for one year, but thereafter is free-willed, bearing no animosity toward the death master. The potions required cost 6,000 gp for a vampire and 4,500 gp for a spectre. This undead will have maximum hit points but cannot procreate until it is free-willed.

Special magic items

Below are listed and described magic weapons and items that are usable to their full potency only by a death master.

Withering Scythe: This weapon is + 2 to hit and does normal damage with no bonus. However, the victim must save vs. poison or also suffer the loss of 1 hit point per round thereafter from a slow but powerful poison effect. The only antidotes for this poison are *cure disease* cast by a cleric or druid of at least the 9th level, *heal, regenerate, restoration, limited wish,* or *wish.* A good-aligned figure who simply picks up the scythe is subject to the same poison effect.

Eyes of the Undead: These cups that fit over the eyes look like any of the other magical "eyes." However, they allow a figure to see living things at a range of 90 feet even in total darkness, even if the figure is invisible or is somehow cloaked or protected from normal sight. The *eyes of the undead* will see an aura of life, but are not able to see details of the figure's face, etc. Wearing the *eyes* cancels normal or magical *infravision.* The *eyes of the undead* prevent a vampire from *charming* their wearer. If worn for one full day, the *eyes* will mold themselves to the wearer's eyes and cannot be removed until that figure is dead. To others, the victim's eyes look totally white. In all cases, the wearer's natural charisma will drop by two points while the *eyes* are worn, if they can be seen by others.

Cloak of Night: This magical cloak will operate only on a non-good figure. If a good figure wears it, he will automatically be attacked first by any undead encountered, even if those undead must push past other party members to get at the wearer. The cloak, when worn by a non-good figure, confers the following powers at night only: *polymorph* with all possessions into a bat, stirge, crow, or owl at will in 1 segment (the figure must return to normal shape before changing into a different form); gain 90-foot *infravision* (whether underground or not); and act as a *cloak of elvenkind.*

Spectre Wand: This wand only operates in the hands of a death master. It fires a jet-black ray to a range of 180 feet. A hit by the ray is determined as if the intended victim had been attacked by a 6 HD monster vs. the target's frontal armor class (assuming the target is facing the weilder of the wand). If this roll "to hit" is not made, there is no effect. If the ray does hit, the target takes 1-8 hit points of damage (no saving throw), and that many points are drained *permanently* from the figure's hit-point total. The wand takes 1 segment to fire, can have from 1 to 50 charges when found, and cannot be recharged. The victim can only regain lost hit points in only one of three ways: *limited wish* (2-8 points), *restoration* (2-12 points), or a *wish* (3-18 points). Once the victim gains a new level of experience, lost hit points that have not yet been regained are forever lost.

Gauntlets of the Ghoul: If a good figure puts these on, he must save vs. paralysis each round until they are removed or until he is paralyzed. They can only be removed by *dispel magic* or *remove curse,* and even then removal must be done within 2 rounds of the spell being cast or they will again lock on the victim's hands. The figure will remain paralyzed until the gauntlets are then removed. If a neutral figure puts them on, his touch will be as that of a ghoul, inflicting 1-4 hit points of damage per touch (hand), and a victim must save vs. paralysis or be paralyzed for 5-20 rounds.

Potions, salves, and pastes

Correct concoction of necessary potions, salves, and pastes is a function of the death master's level as well as that of chance. If he fails in an attempt to concoct a mixture, this will not be apparent until the spell casting attempt is carried out. Given in the chart is the percent chance that the substance will, in fact, be correctly made (00 is a 100% chance; — is no chance). It is up to the Dungeon Master to determine the major ingredient(s) in each substance and allowable substitutes, if any. The DM may, of course, rule that some substitutes will increase or decrease the chance of successful concoction.

Henchmen, hirelings, and Orcus

The death master may only have hirelings and henchmen who are evil. Such henchmen are the outcasts of their own races (human, half-orcs, and dwarves only, as well as any neutral evil or chaotic evil humanoids), often fleeing for their lives because of some atrocity they have performed. Rangers, paladins, clerics, druids, monks, bards, and illusionists will never be hirelings or henchmen for a death master.

Particular substance required by spell	Chance of correct concoction per level of death master										Cost to produce	Time to produce
	4	5	6	7	8	9	10	11	12	13		
Animate skeleton rub	80	85	90	94	97	99	00	00	00	00	10 gp/skel.	2-7 hours
Animate zombie bath	76	80	84	88	92	96	99	00	00	00	200 gp/10	2-7 hours
Cause lt. w. potion	90	93	95	97	99	00	00	00	00	00	75 gp/3	1-4 hours
Plant death spray	75	79	83	87	91	94	97	00	00	00	200 gp	1-6 hours
Death armor cream	—	—	93	95	97	98	99	00	00	00	100 gp	1-4 hours
Find familiar soup	—	—	88	91	94	97	98	99	00	00	250 gp	4-16 hours
Ghast infusion	—	—	—	77	82	87	92	96	99	00	400 gp	6-36 hours
Mummy embalm fluid	—	—	—	—	87	91	95	97	98	99	1,400 gp	3-12 hours
Cause s. w. potion	—	—	—	—	—	—	—	95	98	00	2,000 gp	5-20 hours
Lichdom potion	—	—	—	—	—	—	—	—	—	93	6,000 gp	5-20 hours
Undead goop	—	—	—	—	—	—	—	—	—	90	400 gp/hd	7-56 hours
Vampire eye drops	—	—	—	—	—	—	—	—	—	94	6,000 gp	8-80 hours
Spectre gas	—	—	—	—	—	—	—	—	—	97	4,500 gp	6-72 hours

Some chaotic evil tribes of humanoids revere the death master, since he can produce armies of undead types to aid them in their missions. The death master can thus give the tribal witch doctor (and in some few cases, the shaman) control of some animated undead. Such undead must be basically mindless, must be all of the same type, and have fewer than 4 hit dice. The undead controlled by the witch doctor or shaman may be up to ten times his level in hit dice; for instance, a gnoll witch doctor of 5th level can command 50 hit dice of undead. Any undead commanded in this manner can be taken over again by the death master any time he desire to do so.

Eventually a death master becomes a demon-worshiper who ultimately worships Orcus. Such a death master is also allowed a saving throw of 8 before a lesser demon will attack him physically if a *protection from evil* spell is not in force.

A death master of 13th level who is killed on the feast day of Orcus (sometimes called Halloween) will become an undead under Orcus's direction. Some death masters will even commit suicide on that date when they are 13th level so as to better serve the demon prince. Orcus is 45% likely to notice this action and to animate the death master with all of the character's powers intact.

Death masters, once they become chaotic evil, seek seclusion virtually always near an old graveyard or abandoned dungeon. There they will seek to produce undead armies to wreak destruction upon living beings around them. Only chaotic evils and some neutral evils will try to hire or ally with a death master.

The duelist

An NPC who likes to make people pay

by Arthur Collins

From issue #73, May 1983

Rain fell steadily outside on the balcony, running off to fill the ruts in the road. The chancellor sat at his desk, his expression as sullen as the sky, but lit by no flashes such as occasionally brightened his office. The council meeting had not gone well. The king had scorned his advice again, and turned to the ever-more popular young Lord Alfstan of Golvring, who kept up his prattle about cleansing the government of corruption. Honest men are dangerous, thought the chancellor. But what to do? Thunder growled in answer to his mood.

After a time, a change came over the chancellor's face. Honest men are dangerous to others, he thought, but *honorable* men — young, valiant, *noble*, honorable men — they can be made a danger to themselves. Quickly, he fetched writing materials and wrote a brief note, without signature or seal. He called for a trusted lackey, gave him the missive, and said only, "Leave this with the innkeeper at the Laughing Trout." The lackey glanced at the address, which said only *Holgrim*. The chancellor grinned as the messenger headed for the rain-soaked street below. . . .

"It's going on right under my nose, Gunnar!" The fat man almost choked on his outcry. His fellow merchant only sipped his beer and said, "Calm down, Wulfram. People will notice." But that hardly seemed likely in the roaring inn. Bawdy songs competed with three-score drunken men discussing everything but the cursed weather. Smoke from the fireplace and steam rising off drenched cloaks hung around the common room, shrouding it in a thick haze.

Wulfram continued talking to Gunnar, in an angrier but quieter voice. "I've told her, I don't want that young leech around. But every time I look, there he is lounging in *my* chairs, eating *my* food, and making verses to *my* wife. And that's not all he's making — I found one of his lute strings in my wife's chambers. She said she only took it there to compare it with her spare strings; she said he needed a new one. But I'm not so old and slow that I'm blind." Wulfram ended on a note of self-pity, such as often heard from rich, middle-aged men who marry young wives. His friend Gunnar made sympathetic noises, and then began to give him low-voiced counsel, pausing often to look around as if he feared being overheard, finally pointing out a figure in a corner booth.

In the corner of the Laughing Trout's common room sat a very wet man. He looked neither old nor young, neither rich nor poor. His dress did not particularly advertise his profession. Only the scabbard lying across his knees and his good gloves might give one to guess that he made his living at arms. At the moment, he was reading a hastily scrawled note given him a few moments ago by an equally drenched man.

Sipping his wine reflectively, the man named Holgrim mused on the ways of fortune. *Not a job in sixteen days*, he thought, *and now this . . . Not a bad fee, but how do I find the man named in this document?*

At that moment a group of young nobles came cascading through the door, led by the king's new reeve, Lord Alfstan. *Well, well,* thought the man. *Here comes the rent.*

Then Holgrim glanced to the side and saw a rather fat, greasy man approaching him. *Wulfram the wool merchant — coming to me?* Holgrim thought. *It never rains but it pours, they say.* He chuckled to himself, just as old Wulfram cleared his voice and said nervously, "Master Holgrim?"

Holgrim invited the merchant to sit, and heard his tale. They agreed on a price, and then Holgrim rose, saying, "It may take me a few days to attend to your business, Master Wulfram, but I'll see to it as soon as may be. Shortly, I may have to leave town for a while." Leaving the merchant to pay his bill, Holgrim stood up, loosened his sword in its scabbard, walked up to the dashing young royal favorite, and announced to the crowd at large certain speculations about family life at Golvring Castle. The crowd gasped, the innkeeper began to put his breakables below the bar, and Holgrim the Duelist set himself to practice his trade.

* * *

For as long as personal combat has been going on, there have been specialists who would sell their prowess at it. Some have sold their services as mercenaries; this article has nothing to do with them. Mercenaries tend to be group-minded and barely proficient at arms; their place is to fill out a troop of soldiers. The emphasis in soldiering is on maneuver and cooperative effort. It is very fitting that most mercenaries in the AD&D® game are permanently 0-level fighters. Repeated and frequent success in one-on-one combat requires something that a mere soldier is not up to providing. The specialists in personal combat became not mercenaries, but duelists.

And so evolved a distinct kind of profession. In Roman times, there were the gladiators, who made their way up from ignominy to international honor through their individual skill alone. In Renaissance times, there were the fencing instructors, who taught young rakes how to duel (and live to brag about it) the way that other specialists taught them how to dance or take snuff. And, in all times, there have been the hired swords ("hired guns" in the Old West), who have wandered about, fighting for glory, or money, or for lack of a better calling in life. The duelist non-player character class for the AD&D system represents this type of expert — one who makes his living by selling his skill in individual combat.

Typically, the duelist is of common birth. Serfs are given no opportunity to learn to bear arms, and nobles who take up arms as a profession tend to become fighters or paladins. Sometimes, as with the Roman gladiators, duelists are of the lower class, though they might have wound up that way not by accident of birth but by running afoul of the law. Sometimes, they are of the lesser nobility — younger sons of younger sons, with no inheritance to give them status and no mind to be soldiers. Sometimes they are merely disaffected types, loners or even outcasts, whose only claim to fame is their reputation with their blade.

This way of describing a duelist goes far to explain the alignment preferences of the class. The duelist has little use for law as an ethical principle, whether the law involved is good, bad, or neutral. Besides the fact that their profession is often illegal (though they are sometimes used by the protectors of the law), duelists also shy away from lawfulness because of their general outlook on life. They see things in individual terms (me against you), not in group terms (us against them). To be sure, most duelists are scrupulous about fulfilling contracts, but this is not a lawful-minded tendency so much as a matter of professional (by definition, individual) honor. Besides, an unreliable duelist gets no contracts.

Duelists have something of a code to live by, a parody of the knightly code of arms. The knightly code is born of law: arms are to be used to execute justice; fair play (not taking undue advantage of an opponent) should influence behavior; the warrior is part of an arms-bearing brotherhood pledged to defend the community.

By contrast, the duelist lives by a highly individualistic (i.e., chaotic) code. Professional skill is exalted rather than the obligation to do justice: if conscience sometimes accuses him of being a mere assassin, he tells himself he is just doing his job (and *doing it well*, by thunder!). Professional pride is a more important consideration than "fair play" — a duelist, like a knight, does not take undue advantage of an opponent, but a knight does this to be fair, while a duelist does it lest his reputation be besmirched. (This explains why a duelist will not use poison or flaming oil in personal combat; these are tools good enough for a cheap assassin or a stupid tavern brawler, but it would be seen as a failure in the area of his professional skill and bravery for a duelist to do the same.) The duelist is a loner, which means his worth is not measured by his attainments as a member of a warrior class, but by his individual achievements.

THE DUELIST

Minimum ability scores:
Strength: 9
Intelligence: 10
Wisdom: 6
Dexterity: 15 (17 + = 10% bonus to earned experience)
Constitution: 9 (hit-point bonuses as for fighters)
Charisma: 6
Racial stock: human or half elf
Hit die type: d12
Spell ability: none
Class level limit: 15 (Grand Fencingmaster)
Armor & weapons permitted:
Armor: leather
Shield: none
Weapons: dagger, scimitar (cutlass, sabre), quarterstaff, bastard sword, broad sword, long sword, short sword
Oil: no
Poison: no
No. of attacks per round:
Duelist level 1-4: 1/1
Duelist level 5-9: 3/2
Duelist level 10-14: 2/1
Duelist level 15: 5/2
Weapon proficiency:
Initial no. of weapons: 3
Non-proficiency penalty: -2
Added proficiency/level: 1 per 3 levels
Alignment: neutral good, neutral evil, chaotic good, chaotic evil, chaotic neutral, or true neutral

And so the world fears, admires, shuns, and brags of acquaintance with the duelist, all at the same time. He is both hero and villain. And he does have his place not only as a hired sword (or, in some cultures, as a professional athlete). Running a fencing school, as many duelists do, is a very respectable occupation. It should be noted that what a Fencingmaster turns out of a fencing school is not necessarily more duelists — it takes more than just fighting ability to fit that mold, it takes a certain kind of person. The Fencingmaster's customers are young men who desire to be accomplished at the skills of dueling — but who may be incapable of actually becoming members of the duelist class.

In a society or culture in which a gentleman is expected to be skillful at arms (even if the gentleman is obviously unfit for it), the Fencingmaster's school becomes a combination hangout, gymnasium, betting parlor, and gossip-shop all rolled into one. The master himself is a person of reputation who not only is dangerous to cross but who can also expel pupils from much of society by simply barring them from his hall. A paradox: the Fencingmaster has no place in society (being base-born and having to work for his living), but he is in many ways one of the keepers of the keys to society's door, like the innkeeper of the most fashionable watering hole. And, like inns, there is no better place to hear certain kinds of news than a fencing academy.

Athlete, hired killer, or patron of youthful nobility — the duelist plays many roles, but he is always what he is. Grim or merry, devious or straightforward, famous or infamous, he stands on his own merits.

DUELIST EXPERIENCE LEVEL TABLE

Experience points	Experience level	12-sided dice for accumulated hit points	Level title
0—2,500	1	1	Beginner
2,501—5,000	2	2	Brawler
5,001—10,000	3	3	Fencer
10,001—20,000	4	4	Challenger
20,001—40,000	5	5	Gladiator
40,001—80,000	6	6	Bladesman
80,001—160,000	7	7	Master Bladesman
160,001—320,000	8	8	Superior Duelist
320,001—640,000	9	9	Expert Duelist[1]
640,001—960,000	10	10	Fencingmaster[2]
960,001—1,290,000	11	10 + 2	Fencingmaster, 11th
1,290,001—1,600,000	12	10 + 4	Fencingmaster, 12th
1,600,001—1,920,000	13	10 + 6	Fencingmaster, 13th
1,920,001—2,220,000	14	10 + 8	Fencingmaster, 14th
2,220,001 +	15	10 + 10	Grand Fencingmaster

1: Only duelists with 17 + dexterity can attain this level or higher.
2: Only duelists with 18 dexterity can attain this level or higher.

Grand Fencingmasters are not limited in number, as are holders of top levels in the assassin, druid, and monk classes.

A duelist may have no henchmen until he or she attains at least 7th level.

Of all fighter encounters in a city or town, 5% (roll of 1 on d20) will be with a duelist.

Duelist are regularly engaged to slay people for hire (often by "calling out" their opponents), and the fees for assassins' work are

typical of duelist fees, for which the duelist gains experience.

Likewise, the duelist gains experience points from the Assassination Experience Points Table for every foe he overcomes in single, open combat. Opponents so sought must be armed with a weapon, as opposed to being armed solely with natural weaponry (such as many monsters have).

Giving the duelist 12-sided hit dice is not intended to convey the impression that duelists are monstrous hulks, like sumo wrestlers. As the DMG points out (p. 82), hit points "reflect both the actual ability . . . to withstand damage . . . and a commensurate increase in such areas as skill in combat and similar life-or-death situations, the 'sixth sense' which warns the individual." And again, "the balance of accrued hit points are those which fall into the non-physical areas. . . ." In other words, a character taking damage in long fight is not necessarily getting cut up so much as he is getting worn out; his concentration lags, his arms get tired, his feet begin to drag, until he is down to his last few hit points. That's when one simple thrust might kill him, as it would anyone — when he is open to the blow. By definition, a duelist is an expert at hand-to-hand combat: his inventory of tricks, professional skill, and stamina are superior to those of other fighter types. By giving the duelist 12-sided hit dice, these superior abilities are expressed in game terms. A 10th-level duelist will average more hit points than a 10th-level fighter, thus giving the former an appropriate edge in one-on-one combat. The duelist can outlast and wear out a less skillful opponent.

A duelist is surprised only on a roll of 1 on d6, and his code of "honor" makes him dislike attacking by surprise in a one-on-one fight. (But he is no fool; survival is ultimately more important than "honor," and surprising an opponent is certainly not prohibited.) However, he only gains experience points on the Assassination Table if the fight is entirely conducted in the open — unless his intended victim surprised *him*. Note that "open" merely means man-to-man, without surprise being used by the duelist. It does not imply a *public* fight, nor does it entail a challenge conveyed through seconds. The DM will have to abjudicate all situations that require a ruling on whether or not the duelist will get experience points for a one-on-one fight.

When fighting opponents armed with weapons (other than missiles), the duelist gains bonuses to his armor class, simulating his superior skill in parrying blows. He also gains bonuses "to hit" and damage (referred to in the table below as the "combat bonus") when fighting an opponent who is using a hand-held weapon. This bonus increases when the duelist is fighting an opponent using the *same* weapon the duelist is using:

Level of duelist	*AC bonus*	*Combat bonus*	*Combat bonus vs. same weapon*
1-3	+1	+1	+1
4-6	+2	+1	+2
7-9	+3	+2	+3
10-12	+4	+2	+4
13-15	+5	+3	+5

Duelists use the combat tables and saving-throw tables for the fighter class, and conform to the specifications of that class, with regard to psionics and the use of magic items. In addition, they are considered as fighters for any other determinations not specifically mentioned herein.

When fighting humanoids of size S or M in hand-to-hand situations, the duelist (and his associates) gain a +10% bonus to morale. The associates get this morale bonus only if they know the duelist for what he is — that is, a member of the duelist class.

Duelists' special abilities

Parrying the death blow: If the duelist receives a hit from a weapon which would finally take him to 0 hit points or lower in that blow, he gets a saving throw (vs. death magic). A successful save indicates no damage. On a second such death-blow attempt made during the same melee (but not during the same round; see below), before the duelist has regained some hit points through healing or other means, a successful save indicates half damage from the blow (or the duelist is reduced to 1 hit point, if that is necessary to keep him alive). A third such saving throw in the same ongoing melee is not allowed unless the duelist has first had some hit points restored. Thus, the duelist gets a save vs. a minotaur's axe or a hill giant's club, but not vs. a dragon's bite, a pseudodragon's sting, or a scythe-blade trap.

This special ability comes into play when the duelist is down to few enough hit points so that his opponent's potential maximum damage *could* kill the duelist with a single blow. The opponent's potential maximum damage, for purposes of this determination, is the maximum damage of the opponent's weapon, plus any bonuses that apply to the opponent's damage figure. If the opponent scores a hit, the duelist may attempt to parry the blow before dice are rolled to determine the actual damage.

Example: An opponent with a strength of 18/03 using a +1 long sword could potentially do 12 points of damage — 8 with the sword, +1 for the magic, and +3 for his damage adjustment due to strength. The duelist then has the option to attempt his parry when he is reduced to 12 hit points or less vs. this opponent, *after* the opponent has rolled a "to hit" die successfully, and *before* damage is actually assessed. Should the duelist be down to 5 hit points or less, he must attempt to parry automatically, since the minimum damage his opponent can inflict with a successful hit is 5 points — 1 with the sword, +1 for the magic, +3 for his damage adjustment.

As long as an opponent's minimum potential damage is less than the duelist's remaining hit points, the duelist does have a choice in whether or not to attempt to parry the death blow. After all, this is a last-gasp trick, and he might want to keep it as an "ace in the hole" for one more round. Should the duelist be fighting more than one opponent, he may be forced to choose which of two or more equally deadly blows he will attempt to parry; he cannot try this trick twice in a single round. Life is full of hard choices, isn't it?

Two-weaponed combat: Duelists take 1 less point off in penalties for off-hand weapon swings in two-weaponed combat, but they will only fight in such a fashion against other two-weaponed humanoids or plain old monsters. The duelists' code forbids them to seek a two-weapon advantage over a one-weaponed opponent, except in life-or-death situations.

Resistance to fear: Duelists make all saving throws vs. fear-based attacks at +2.

Identify magical properties: At 10th level and above, a duelist has a 5% chance per level of identifying the magical properties of weapons usable by his class. (One attempt per weapon per level.)

The Fencingmaster and his school

At 10th level (Fencingmaster) and above, the duelist has the option of establishing a fencing school. Such an establishment must be located in a large town or city, and must have adequate supplies and sufficient space for the exercises and activities that will go on there. Employment of a swordsmith is mandatory for such an establishment. The Fencingmaster will then attract students to his school.

Hiring a Fencingmaster as a teacher will cost 200 gp a month, and one can only be hired for a month at a time. Each month of work with a Fencingmaster gains a student a 10% cumulative chance of gaining a +1 "to hit" with a particular weapon the Fencingmaster employs. Dice are rolled *once*, at the end of the training, to see if the student gets the +1. This training must be uninterrupted by adventuring, and there is a maximum 60% chance of gaining the bonus. If the roll fails, the training must begin all over again. A student earning a +1 with a particular weapon cannot earn a further bonus with that weapon by continuing to study with a Fencingmaster, no matter how long he or she trains — but the +1 "to hit" could be gained in this way for more than one weapon, if the student engages in additional instruction.

The Fencingmaster can handle up to 30 students at a time, but if he goes out adventuring for more than 3 days in any month, his students will suffer from his absence, because their training will have been interrupted for too long — and the Fencingmaster will accordingly be deprived of the income those students would have provided.

The number of students a Fencingmaster has at a given time can be determined randomly by rolling 5d6, and by adding one student to the result for every 3 points of charisma the Fencingmaster has, up to a maximum enrollment of 30.

Fencingmasters, unlike fighters, acquire no *followers* upon reaching name level (10th), even if they establish a school.

Duelists' reputations have a tendency to get around, and they are known, or known about, to a greater extent as they become more accomplished. Most duelists will be aware of other duelists of equal skill in the vicinity. Sometimes a duelist will "call out" another duelist on his own initiative, just to prove himself. Grand Fencingmasters are more often revered than challenged, however, and this is also the case with many other duelists of great reputation and high charisma.

The jester

A comical, clever, charismatic NPC

by Roger E. Moore

From issue #60, April 1982

Jesters are adventurous non-player characters with an overwhelming sense of the absurd. They roam from place to place, telling tales, pulling practical jokes, insulting the most fearsome of monsters and characters, and generally making nuisances of themselves. Because of their outlook on the world and their special powers, they may prove potentially useful (or annoying) to adventuring parties.

Only humans, half-elves, and gnomes have unlimited advancement in this class. Halflings, dwarves, and elves may become jesters, but can only progress to 3rd level (Clown). Halflings and dwarves have great difficulty in casting the magical spells that jesters thrive upon, and dwarves tend to be too serious to make a living at acting silly (which is a pity). Elves find it hard to poke fun at people on a lifelong basis. Since half-orcs and their kin all think things like thumb screws and iron maidens are marvelously comic (feelings not shared by many other people), they may not become jesters. Half-elves can advance without limit because they are able to draw from human and elven comedy and thus have a richer sense of humor. Gnomes are more adventurous on the whole than halflings are, can cast magical spells, and are more mischievous as well; thus, they can progress much further than the latter race.

A jester must be either neutral good, chaotic good, true neutral, or chaotic neutral. The intelligence and wisdom scores of a jester must each be at least 12, charisma must be at least 13, and dexterity must be 9 or better. Jesters with intelligence, wisdom, and dexterity scores all of 16 or higher gain a 10% bonus to earned experience points. Charisma, in the case of a jester, refers primarily to his or her skill in drawing attention and not to physical appearance, which may vary widely. Jesters tend to be smaller than the average height of their race.

The jester class cannot be combined with any other class at any time by the same character. Any change from the jester's alignment immediately makes the jester a thief with only climbing and pickpocketing skills and no others, not even the normal thieving skills. If he or she changes or is changed back to the former alignment or another acceptable one, the character may resume play as a jester after a rest of one month of game time.

Jesters' hit dice are six-sided, and they may have as many as 10 hit dice. Beyond 10th level, the jester gets two additional hit points per level.

Jesters' special abilities

1. One new language, over and above those already allowed to the jester NPC because of intelligence, may be learned at each odd-numbered level of experience, including first level. To reflect the jester's naturally strange mind, the new language may (if the DM desires) be rolled randomly from the table on p. 102 of the Dungeon Masters Guide, re-rolling if the resulting language is already known.

2. Due to outrageous mannerisms and peculiar dress, jesters gain a +1 on initiative die rolls in combat situations with all types of opponents (who are assumed to be too stunned or surprised to react quickly).

3. Jesters save on the thief table, with a +1 on all saving throws to account for their extremely good luck.

4. Jesters can climb walls and other rough vertical surfaces with a base of 75% chance of success. This chance improves 2% for each level thereafter to a maximum chance of 99%. Racial and dexterity bonuses for climbing, from p. 16 of the Players Handbook, are applicable to jester NPCs.

5. From the third level onward, jesters may pick pockets as well as does a thief of two levels lower. Racial and dexterity bonuses apply to this ability as well.

6. Being the masters of wit and insult that they are, jesters may raise the morale of friends and lower the morale of enemies within a 60-foot radius of the jester. The morale score alteration is either +10% or -10%, depending on whether the listener is an ally or an enemy. There is no saving throw against this ability. A jester who is engaged in altering the local morale conditions can perform other actions at the same time, like fighting, climbing, running, etc. Morale is altered through the skillful use of loud vocal commentary and hand gestures; thus, *silence, paralysis, hold,* and other related spells can prevent morale alteration if used successfully against the offending jester. The morale effects begin immediately after one round of verbal and somatic communication by the jester, and continue for as long as the jester cares to keep it up (to a maximum of 6 turns, when he or she gets hoarse) plus 2-8 turns thereafter.

Only those creatures able to understand what the jester is saying will be affected. A jester who insults orcs in the hill giant tongue will have no effect on their morale, but a hill giant behind the orcs, if within 60′, will certainly be affected. In the same situation, if another NPC was within 60′ of the jester, was allied with the jester, and understood the hill giant language, he would have an improved morale score at the same time the hill giant's morale is lowered. If the hill giant fails a morale check, he will leave (ears burning) and not return for at least 20 minutes.

7. Jesters of any level are immune to insanity of any sort (no matter what anyone else thinks). This does not include *confusion* spells and the like.

8. Jesters are accustomed by trade to juggling small objects and doing tricks with them. This experience has an important side effect. Any time a jester is aware that a small grenade-like object, dagger, or dart has been tossed within 10′ of him or her,

there is a base 80% chance, +1% per level of the jester to a maximum of 99%, that the jester can successfully catch the item in question and immediately (in the same segment) toss it back in the direction it came from. The jester cannot do anything else in that round, but may do this up to three times in a round if necessary. Only objects up to 10 gp (one pound) in weight may be caught in this manner. The category of grenade-like objects could include vials of poison, flaming bottles of oil, acid grenades, or the third form of the *Otiluke's freezing sphere* spell. Even a poisoned dagger may be safely grasped if the jester catches it, provided the hilt itself is not poisoned. The jester will not be struck by the item if he or she misses, unless the caster had made a successful "to hit" score in the first place. If the jester catches a dagger or dart but has no expertise with the weapon, it can be thrown back but will carry a non-proficiency penalty on its chance to score a hit. To perform this action, the jester must have at least one hand free and cannot be wearing any sort of glove or hand covering.

9. At the 16th level of experience and above, a High Jester is also known as a Prince of Fools. He or she then gains the power to read and utilize scrolls of a magic-user or illusionist nature, with the same degree of skill as a 10th-level thief. The same chances for causing the spell to be misunderstood or backfire are present; however, if the spell backfires, there is only a 10% chance that it will adversely affect the jester casting it. (Other people nearby may not be so fortunate.)

10. Jesters are so skilled at casting their voices (most commonly when using mannequins) that they function as if they had a permanent *ventriloquism* spell, though this ability is not magical. The range of this ability is a 1″ radius around the jester (10′ indoors and 30′ outdoors). As with the spell, the jester may change his or her voice, make different sorts of noises, and so on, so long as the noises are something that could conceivably be made vocally. There is a 10% chance per point of intelligence that each listener has above the intelligence of the jester that the ruse will be discovered.

JESTER TABLE I

Experience points	Experience level	6-sided dice for accumulated hit points	Level title
0—1,100	1	1	Wit
1,101—2,200	2	2	Comic
2,201—4,500	3	3	Clown
4,501—9,000	4	4	Buffoon
9,001—18,000	5	5	Joker
18,001—36,000	6	6	Trickster
36,001—66,000	7	7	Harlequin
66,001—106,000	8	8	Merryandrew
106,001—160,000	9	9	Jester
160,001—250,000	10	10	High Jester
250,001—450,000	11	10 + 2	High Jester (11th)
450,001—650,000	12	10 + 4	High Jester (12th)
650,001—850,000	13	10 + 6	High Jester (13th)
850,001—1,050,000	14	10 + 8	High Jester (14th)

200,000 experience points per level for each additional level beyond the 14th. Jesters gain 2 hit points per level after the 10th.

JESTER TABLE II

Jester level	New languages	Climb walls	Pick pockets	Catch object	Jester spell level 1	2	3	4	5	6	7	8
1	1	75%	—	81%	—	—	—	—	—	—	—	—
2	0	77%	—	82%	1	—	—	—	—	—	—	—
3	1	79%	30%	83%	2	—	—	—	—	—	—	—
4	0	81%	35%	84%	2	1	—	—	—	—	—	—
5	1	83%	40%	83%	3	2	—	—	—	—	—	—
6	0	85%	45%	86%	3	2	1	—	—	—	—	—
7	1	87%	50%	87%	4	3	2	—	—	—	—	—
8	0	89%	55%	88%	4	3	2	1	—	—	—	—
9	1	91%	60%	89%	4	4	3	2	—	—	—	—
10	0	92%	65%	90%	4	4	3	2	1	—	—	—
11	1	93%	70%	91%	4	4	4	3	2	—	—	—
12	0	94%	80%	92%	4	4	4	3	2	1	—	—
13	1	95%	90%	93%	4	4	4	4	3	2	—	—
14	0	96%	100%	94%	4	4	4	4	3	2	1	—
15	1	97%	105%	95%	4	4	4	4	4	3	2	—
16	0	98%	110%	96%	4	4	4	4	4	3	2	1
17	1	99%	115%	97%	4	4	4	4	4	4	3	2
18	0	99%	125%	98%	4	4	4	4	4	4	4	3
19	1	99%	125%	99%	4	4	4	4	4	4	4	4

This chance may be rolled once per round when the ventriloquism ability is used.

11. Acrobatics and tumbling are commonly used by jesters in their shows. These skills come in handy in combat situations. A jester may opt to evade a blow from a hand-held weapon in combat by twisting out of the weapon's way. If the jester elects to do this, his usual dexterity bonus for armor class is doubled for that round. Thus, a jester with a 17 dexterity who normally gains a -3 AC bonus would gain a -6 AC bonus during the round he was evading attacks. Any number of attacks made in that round may be so evaded. However, this special bonus does not apply against any thrown or hurled missiles, and the jester cannot attack, climb, or perform other actions in the same round. The jester may elect to evade attack if he loses initiative in a round, but must make this declaration immediately after the initiative roll.

Weapons and armor

Jesters may only wear leather armor, but they may employ small shields of any sort in combat. They tend to dress in bright colors. The only weapons permitted to jesters are clubs, daggers, scimitars, slings, staves, and swords (either short, long, or broad swords). Oil may be used as a weapon, but jesters will almost never use poison under any circumstances but the most extreme. Too frequent use of poison changes a jester's alignment to evil irrevocably. Jesters attack on the thief's combat table, but have none of the thief's benefits on backstabbing opponents. Two weapons may initially be chosen by a jester character at first level. The non-proficiency penalty is -3, and a new weapon is gained for every four levels of experience beyond the first (5th, 9th, etc.).

Magic items

Magic leather armor, magic small shields, and magic weapons of the permitted types may be employed by jester characters. Only those magic items usable by all character classes and restricted to none may also be used by a jester.

At the Dungeon Master's option, jesters may have several special magical items that can be used only by the jester class. Other character classes attempting to make use of these items may suffer minor damage, a mild form of insanity or confusion, or some effect of a comic nature. The Dungeon Master is left to his or her own best judgement and creativity in coming up with such items and their potentially useful or debilitating effects. Imagine the uses of the *Nose of Bozo*, the *Arrow of Steve Martin*, or the dreaded *Tome of Henny Youngman*.

A *wand of wonder*, by the way, is often a jester's most prized possession. For some strange reason, such wands do not use up charges when used by jesters, so they have an effectively infinite lifespan in a jester's hands. A jester also has a 5% chance per level of controlling the wand's output — not that this makes the wand any safer or more useful to anyone but the jester.

Henchman and hirelings

Jesters may take into service any sort of standard hireling as listed in the Dungeon Masters Guide, with the exception of any lawful or evil characters. Henchmen may be taken at any level and may be any character except paladins, assassins, monks, and any other lawful or evil characters. Jesters do not normally establish castles or citadels, and won't attract any followers even if they do. They can give performances at arenas in any city, as well as spontaneous shows at any street corner; payment by local crowds should be determined by the DM. A jester of ninth level or more may establish a "fun house" or carnival to attract bigger crowds and make more money; details, again, should be worked out by the DM.

Magic spells

By dint of studious application, their warped personalities, their exceptional verbal skills, and lots of luck, jesters may commit to memory a small number of magic spells normally usable by magic-users, druids, or illusionists. All the jester's spells are of the enchantment/charm variety, and there is a 1% chance per level of a spell that it will misfire each time it is used and have no effect, since jesters' minds weren't well made for storing spells. Jesters must research spells they wish to know (and may invent new ones if they desire). Upon learning each new spell, a jester is able to record it in a special spell book that cannot be used by anyone but another jester, so he or she can relearn the spell after it is cast. This is very much like the way in which rangers learn and use their magic-user spells. Jesters can cast their spells while wearing leather armor. A complete list of spells follows, though the DM may include other enchantment/charm spells as well.

First level
Animal friendship (D)
Charm person (M)
Friends (M)
Hypnotism (I)
Sleep (M)

Second level
Forget (M)
Ray of enfeeblement (M)
Scare (M)
Trip (D)

Third level
Hold animal (D)
Hold person (M)
Suggestion (M)

Fourth Level
Charm monster (M)
Confusion (M)
Fumble (M)

Fifth level
Feeblemind (M)
Hold monster (M)

Sixth level
Mass suggestion (I)

Seventh level
Mass charm (M)

Eighth level
Otto's irresistible dance (M)

Jester Table II shows the levels at which a jester may gain new spells and how many spells the jester may cast per day. Jester NPCs will use these spells to best possible advantage in causing the most amusing situations that can be imagined by the DM. Only in times of great danger or duress will the jester use these spells with an intent to cause real harm.

If cantrips (0-level magic-user and illusionist spells) are used in a campaign, a jester may learn to use them. A 1st-level jester can use two cantrips per day, and may gain the ability to cast an extra cantrip with every new level gained thereafter. A jester often uses these minor spells as part of his sideshow, though they may also have some very important and surprising uses during an adventure.

The scribe

An NPC with the write touch

by Ed Greenwood

From issue #62, June 1982

Akin to the sages and magic-users of the AD&D® game world are those few artists who combine extraordinary craftsmanship with a mastery of the social and magical use of language and symbols — the scribes. Most scribes make their livings as servants to courts or large merchant companies, although a few do free-lance work in large cities. Most scribes are keen students and collectors of maps, codes, fragments of lost languages, armorial bearings, signs, runes, and glyphs.

Scribes may be of human or demi-human racial stock (including crossbreeds), and of any alignment. The mercenary nature of a scribe's profession and the breadth of views and ideas to which he is exposed lead most scribes to be of neutral-oriented alignments.

To become a scribe, a non-player character must have minimum ability scores of 16 in intelligence, 15 in dexterity, and 10 in wisdom. Once the profession is undertaken, an individual cannot lose scribe status by decreases in these ability scores (although these changes may affect the performance of a scribe). Scribes may not be multi-classed, nor may they have two classes; their work and studies are too time-consuming to allow for irrelevant training. Scribes possessing both intelligence and dexterity scores of 17 or greater add 10% to earned experience points.

Few scribes advance beyond the level of Scholar, and fewer still attain the "name level" title of Scribe. Higher Atlars are rare indeed, and are known by no other special titles if they continue to advance in levels. There are no restrictions to level advancement because of racial stock or ability scores.

In combat, a scribe has no weapon or armor restrictions, but always attacks as a 1st-level fighter, regardless of his level of experience as a scribe. A scribe makes saving throws as a fighter of level equal to his own scribe level. A scribe may employ all magic items not specifically restricted to another class, and may cast spells from all scrolls which the scribe can read. For example, an illusionist's scroll would be unreadable to a scribe who had not learned the secret language of that profession, although that same scribe could copy the unreadable script, as detailed later — and many scrolls would require a *read magic* on the part of the scribe wishing to use them, if the spells were not ones the scribe had encountered before.

SCRIBES TABLE I

Experience points	Experience level	4-sided dice for accum. hit points	Level title
0—2,250	1	1	Clerk
2,251—4,500	2	2	Amanuensis
4,501—9,000	3	3	Chirographer
9,001—18,000	4	4	Illuminator
18,001—35,000	5	5	Scrivener
35,001—60,000	6	6	Cartographer
60,001—95,000	7	7	Scholar
95,001—145,000	8	8	Limner
145,001—220,000	9	9	Scribe
220,001—400,000	10	10	Master Scribe
400,001—600,000	11	10 + 3	Atlar
600,001—800,000	12	10 + 6	Higher Atlar

200,000 experience points per level of experience beyond 12th. Scribes gain 3 hit points per level after the 10th.

Upon reaching the level of Atlar (11th), a scribe gains limited spell-casting ability. He may memorize 2 spells, plus 1 additional spell per point of intelligence above 16, studying to gain them as magic-users do. For each level of experience beyond 11th attained by the scribe, he gains the ability to learn 2 additional spells; however, the variety of spells a scribe may cast is quite limited (see hereafter). Scribes are subject to the same requirements of rest, material components, and freedom from disturbance while casting that magic-users are. Just like other spell-casting characters, a scribe cannot make a physical attack and cast a spell in the same round.

A scribe must acquire spells; they are not granted to him by the gods. When first learning to use a new spell, a scribe must be tutored by a spell caster whose class employs that spell, and who is personally familiar with the spell. Thereafter, the scribe can memorize the spell unaided. A scribe casts all spells as a magic-user, illusionist, or cleric of the same level as himself, and in the case of the *glyph of warding* spell, he cannot cast glyphs restricted to a god of an alignment he does not share.

Note that the abilities (described hereafter) of a scribe include the effects of a *write* spell, but this does not require any magic on the part of a scribe.

If a campaign includes new spells (not found in the AD&D rules), such as those devised by player characters, a scribe given the opportunity to learn them will be able to use all spells related to symbols or script. A scribe is otherwise limited to the spells listed in Scribes Table II, all of them cast as described in the Players Handbook.

SCRIBES TABLE II

Spells usable by scribes

Comprehend languages (as the 1st-level magic-user spell)
Confuse languages (reverse of *comprehend languages*)
Erase (as the 1st-level magic-user spell)
Explosive runes (as the 3rd-level magic-user spell)
Glyph of warding (as the 3rd-level cleric spell)
Illusionary script (as the 3rd-level illusionist spell)
Legend lore (as the 6th-level magic-user spell)
Read magic (as the 1st-level magic-user spell)
Symbol (as the 8th-level magic-user spell)
Unreadable magic (reverse of *read magic*)

Note: A scribe's effective level as a spell-caster is equal to his actual scribe experience level minus 10; thus, when an 11th-level scribe first gains spell-using ability, he casts those spells as though he were at the first experience level of the class to which the spell belongs.

A scribe can memorize a number of spells up to the limit allowed by experience level and intelligence; the level of the spells memorized does not matter. For instance, an Atlar, immediately upon gaining spell-using ability, can memorize a pair of *symbol* spells if he so desires, and is not restricted to 1st-level spells like *erase* and *comprehend languages*. A scribe may not devise his own spells, nor does a scribe have the expertise to modify a known spell.

Scribe special abilities

Spell-casting is a power gained only through much study and the development of a scribe's distinctive special abilities. These abilities will shape (and permit the continuance of, by putting food on the table) a scribe's life. They are as follows:

All scribes have the ability to draft and execute records, letters, and documents of accepted local style and form, and to design motifs, armorial bearings, and illustrations acceptable as regards style and content, in local (and trading) society. Scribes are wordsmiths and artists; their work is always of good quality, and often contains codes, hidden messages, and symbolism, either at the request of a client or out of a craftsman's pride in his work.

If a tutor is available, a scribe may acquire mastery of one language per point of intelligence, in addition to the alignment, racial, and common tongues already known by the scribe. If several inscriptions of some length are available, a scribe may (and this is the only case where a scribe may "teach himself") through study achieve a mastery of the written (not spoken) form of a language — including codes and secret languages, such as that shared by illusionists. This mastery, unless improved by a tutor, will begin at 80% accuracy and increase by 2% for every level the scribe attains thereafter.

Special ability A: A scribe can copy inscriptions and script (regardless of whether these are in a language known to the scribe) and all symbols or representations (including protective circles, runes, glyphs, and the like). This includes spell formulae — unless such are cursed or trapped in such a way as to preclude a complete visual examination of them, or are concealed by an *unreadable magic* spell.

At 5th level, a scribe gains the ability to perform this skill from memory, the amount that can be retained in such a way increasing with level, intelligence, and wisdom (determined specifically by the Dungeon Master).

The percentages given for this ability in Table III are to be applied to codes or magical formulae only. Mundane material can be copied correctly with far greater ease (double the chance of success given in the table, to a maximum of 100%).

Special ability B: A scribe can counterfeit the script and presentation of an original (given the necessary ingredients to match colors of ink, and so on). The chance of fooling or convincing an individual familiar with the original increases with the level of the scribe, reaching a maximum of 99%. Note that a copy can contain errors or omissions and still fool an individual who is familiar with the original. A DM can also use this ability to govern situations where a scribe sketches a portrait of an individual to show to others, wanting to know if other persons have seen the individual in question. A successful result indicated on an attempt like this means the scribe has composed a clear, unmistakable likeness of the person.

Special ability C: Scribes are illustrators of exceptional skill, and with experience they can master perspective, proportion, and the ability to capture the likeness of a being, even from memory. From practice of these faculties they gain the ability to correctly judge distances and sizes (area and volume), merely from quick visual examination. The accuracy of such judgements increases with advancement in levels.

Special ability D: Scribes have the ability to recognize "at a glance" that symbols or script are magical in nature. With experience, they perfect the ability to identify the precise nature of a particular specimen or specimens. A scribe can tell whether a certain inscription is a spell formula, but not what spell it is, unless the scribe is familiar with that spell. A scribe can tell whether a piece of script or a written design is *cursed*, guarded by *explosive runes*, or *unreadable magic*; whether it is *illusionary script* or not; whether a particular rune is a *symbol* or a *glyph of warding* or not (and if so, what its particular nature is, if the spell in question is familiar to the scribe); or, whether an inscription is normal script upon which *Nystul's magic aura* or *Leomund's trap* has been cast, and so on.

This identification, if successfully attempted, will not trigger any release of magic connected with the symbol or script. Only one

attempt per specimen may be made by a scribe. If unsuccessful, the scribe may not try again on a particular inscription until he attains a new level. An unsuccessful attempt may also (at the DM's option) unleash any magic contained in protective or "trap" spells upon the unfortunate scribe.

Atlars and Higher Atlars can make scrolls of spells whose formulae they possess, and can inscribe protective pentagrams, circles, and signs, whether of not they know or comprehend the spell in question. There is a 10% chance of error in such activities, with a modifier of -5% if the scribe is familiar with the spell and has performed the action (making the scroll or rune) successfully before, and (cumulative with the first modifier) -5% if supervised by a spell-caster of sufficient level and proper class to cast the spell in question, and who has prior experience with the spell.

This chance for error is to be combined with that detailed under "Failure," DMG pp. 117-118, when the manufacture of a scroll is being attempted. Refer to the DMG, p. 121, for fees charged by scribes for manufactured scrolls. The cost to a customer for the creation of a scroll by a scribe will always be at least equal to the prescribed gold piece sale value for that scroll, unless special circumstances prevail.

Much of a scribe's time is spent executing letters and documents, for the scribe is a master of the etiquette of both local society and international politics and trade communications. Such mundane work earns most scribes their bread and butter. Most scribes seek employment with a sage or spell-caster, preferring that over working for a court or a wealthy patron, and in turn preferring that second alternative over free-lance work, which tends to bring assignments either too tedious or too difficult to undertake at the payment offered.

SCRIBES TABLE III

Percentage chances for success of special abilities

Special ability	Experience level of scribe											
	1	2	3	4	5	6	7	8	9	10	11	12
A	25	33	42	52	63	75	88	99	100	100	100	100
B	15	25	35	45	55	65	75	85	95	99	99	99
C	5	12	19	26	33	40	52	64	76	88	90	96
D	7	13	20	28	37	47	58	70	83	97	99	99

Note: All abilities reach their greatest chance of success at 12th level, and do not increase thereafter.

Advancement

A scribe gains experience points through the practice of his craft: the perfect execution of a difficult portrait or design, or the development of innovations in the format and content, or accomplishment of a task.

Determination of an innovation or an exceptional or "perfect" execution is governed by the DM, and may be found by rolling percentile dice every time a scribe applies his skills to a task of moderate (or greater) complexity. A modified score of 96 or higher denotes such an occurrence.

The dice roll is modified by +01 if the scribe has intelligence of 18 or higher, and by +01 for each week spent on the project (such time being considered as more or less continuous work on the project, the scribe's attention being divided only between this work and his minimum physical needs).

For each previous innovation or exceptional execution a scribe has made in work directly related to the task at hand, he gets another die roll, choosing the better (or best, if more than one extra roll is deserved) result as the measure of his performance of the task.

Each such successful innovation or exceptional execution is worth a base value of 500 experience points, modified by plus or minus 200 points at the DM's discretion (taking into account the circumstances and nature of the task, prior experience of the scribe in the particular field, and other variables).

If the roll fails and if no innovation or outstanding work is performed, a scribe still gains at least one point of experience for successful completion (to the satisfaction of the scribe's client or patron; or, if for the scribe's own benefit, to a practical, usable form) of all tasks of moderate or greater complexity.

A scribe can also gain experience by the study of maps or records new to the character, at the rate of 10-60 (d6x10) experience points for each such source consulted, as long as the DM judges the source(s) to contain appreciable information new to the scribe.

A scribe gains no direct experience awards for success in combat or in the winning of treasure.

To advance to a new experience level, a scribe who has accumulated the necessary experience points must study under another scribe or a sage, or must receive training from a bard or spell-caster *plus* an artist, a cartographer, or an engineer. If a scribe's tutor is of a classed profession, then that tutor must be of a level higher than the scribe's own present level. Tutors of non-classed professions must be considered by the DM to have relevant knowledge or skills that will appreciably further the abilities of the scribe. A scribe of 10th or higher level will almost certainly require the services of a tutor from one of the spell-casting classes to advance to a new level.

Obviously, the level-by-level progress of a scribe tends to take much time — and most scribes will consent to provide maps, letters, and on-the-spot dungeon surveys for adventurers only in return for large amounts of money. Time spent away from books, writing table, and easel is time wasted, you see. . . .

The smith

Test the metal of this NPC

by Ed Greenwood

From issue #70, February 1983

This suggested non-player character type is designed to represent the powers and limitations of any metalworker encountered in an AD&D® game setting, and in particular to quantify the skills of those rare individuals who can create works of exquisite beauty and lasting durability, or even work successfully with magic.

A smith must be human, and will usually be a member of one of the official character classes (fighter, thief, etc.) in addition to having status as a smith. (A dwarven or gnomish smith, or any other sort of non-human character, can be roughly equated to the levels and skills of the smith as given here, but these characters possess other abilities unattainable by a human smith.) A smith may not advance in his or her "primary" class while practicing smithywork, however. The profession is too time-consuming to allow an individual to "keep his hand in" another specialized activity at the same time.

The sole exception to this occurs if the character is involved in armed combat. A smith who actively practices with and uses his weapons engages in battle (when it occurs) as a fighter, and gains one level of fighter ability for every four smith levels advanced. When a smith engages in combat for the first time, he will begin as a 1st-level fighter, regardless of his present smith level, and will reach the 2nd level of fighting ability only after gaining four additional levels as a smith. Note that no tutoring is required for this fighter advancement, beyond what is necessary to advance as a smith.

A fighter who opts to become a smith, on the other hand, retains his present fighter level in combat, gaining an additional level only after gaining four smith levels. A smith who has no other class fights as a 1st-level fighter.

A smith, unlike other "normal" fighters, can use any weapon of a type he has made proficiently. A smith who also belongs to another class besides the fighter class (and its subclasses) may manufacture, but not use, weapons forbidden to the "primary" class. (For example, a smith/cleric could forge, but not use, a sword.) A smith who is a member of another class gains 1 hit die (of the type allowed for the other class) only when advancing in that other class. A smith who has no other class begins with one 10-sided die and gains 2 hit points per smith level advanced thereafter.

Smiths are always busy, rarely unemployed, and usually wealthy. Their expenses (i.e., the purchasing of metal, the construction and upkeep of a workshop and forge) are high. A smith must have a minimum strength of 12 and a minimum dexterity of 13. High intelligence is also useful, and the best smiths have high scores in all three abilities. Smiths may be of any alignment. Most independent smiths (those having no other class) tend toward a neutral alignment and will make goods, including weapons, for customers of all alignments, causes and interests.

SMITHS TABLE I

Experience points	Exp. level	Level title
0—1,500	1	Prentice
1,501—3,000	2	Journeyman
3,001—6,000	3	Hammerman
6,001—9,000	4	Millman
9,001—15,000	5	Locksmith
15,001—21,000	6	Smith ("Truesmith")
21,001—33,000	7	Smith ("Shieldsmith")
33,001—45,000	8	Smith ("Finesmith")
45,001—69,000	9	Smith ("Swordsmith")
69,001—93,000	10	Master Smith
93,001—141,000	11	Armorer
141,001—189,000	12	Master Armorer

96,000 experience points per level for each additional level beyond the 12th.

How smiths learn their trade

The training and advancement of smiths are only standardized in areas where strong, stable guilds exist. Elsewhere, smiths learn by working for those who can teach them new areas or techniques of

SMITHS TABLE II

(percentage chances for outstanding performance)

	Experience level of smith											
	1	2	3	4	5	6	7	8	9	10	11	12
Exceptional workmanship (per item made):[1]	5	10	15	20	25	30	35	40	45	50	55	60[2]
Artful or elegant design, or solution to design problem (per project undertaken):[3]	2	4	6	8	10	12	14	16	18	20	22	24[4]

Notes

1: Add a modifier of +3% per point of smith's dexterity over 16. If the roll is successful, the item made will clearly be of exceptional quality to even a cursory examination, and can be sold for more than the usual value. Such an item is also suitable for use in an *enchant an item* spell (to become an enchanted weapon), since it is "crafted of the highest quality material and with the finest workmanship." If the item is a weapon, a second roll should be made on the table; and if this roll is successful, the weapon is of such extraordinary quality as to make it +1 on damage. (It can be enspelled with further powers by a spellcaster, but smith — and only a smith — by his arts can give such a weapon only a +1 damage bonus, plus the extraordinary balance, sharpness, strength, and durability this includes.)

2: Increases to a maximum chance of 65%, attained at 13th level.

3: Add a modifier of +4% per point of smith's intelligence over 16. Success on this roll can indicate that the smith will receive an experience-point bonus for the project in question (as mentioned in the text above), and that the item produced will be higher-priced than a "nonelegant" item of the same type, and may have other ramifications as well, at the DM's option.

4: Increases 2% per level to a maximum chance of 36%, attained at the 18th level.

their craft. Knowledge can be learned in any order. That is, a dwarf could give a 1st-level smith (or an ordinary 0-level peasant, for that matter) the secrets of properly working mithril, but to apply this knowledge, the smith would have to wait until his craftmanship had sufficiently advanced. The craftmanship — the learning, practice, and honing of skills — must be acquired in a certain order, building on what has previously been mastered. If a smith cannot find a tutor for any particular field of the craft, he or she cannot advance. Most smiths never advance beyond the 5th level of experience. Experience points are awarded to a smith by the DM on the basis of such training, according to the variey and difficulty of work undertaken by the smith (and success thereof, if any), and on the basis of time spent at the craft. For example, a busy smith might gain 2 experience points per working day plus awards for exceptional workmanship, for artful or elegant designs and solutions, and for other circumstances at the DM's option.

Smiths are usually too busy to tutor others unless such apprentices can be of help in the workshop and can contribute money or materials (raw weaponry) to the smith's business.

Smith's skills by level

Prentice: First-level smiths are often trained by higher-level smiths. A Prentice usually receives no wages and works in a smithy for room and board, learning his trade from others there. (Some famous smiths in large cities can even charge a Prentice — or his family — a fee for such an arrangement.) A Prentice is so named because his skills are so rudimentary that he could not go into business on his own. Usually a Prentice masters one specific task (since that is how he can be most useful at a large smithy), and acquires the basics of his trade: how to identify metals and how they differ; how a fire is properly made, lit, and kept at a certain temperature (and what different fires are needed for different tasks); and how to identify the work of various smiths by their marks and workmanship. A Prentice of even a month's experience can correctly identify the various pieces that make up armor, even when such a piece is alone, out of context, or fragmented or distorted by use.

Journeyman: At second level, a would-be smith is trained in all basic types of smithywork, rather than the single task concentrated on before. (A Journeyman can thus be useful at any smithy and, as the level title implies, many of them travel about and hire on where needed.) Specific skills gained are the rudiments of cold-working ("hammerwork"); how to correctly hold work while another strikes it, so that it will not slip or jump; the art of quenching; how to mix and refine oil (by filtration and separation) for the best tempering, and similar tasks. A Journeyman can properly — or improperly, if he so chooses — shoe a horse. (A favorite trick played on travelers by unscrupulous smiths in medieval times was to shoe a horse so that one of the nails pricked the sensitive frog in the center of one of the horse's hooves. About five miles from the smithy, the beast would pull up lame — and an accomplice of the smith would be waiting to buy the horse for a fraction of its true value. After the nail was removed, the horse would recover, but few travelers knew this, or had the time to wait for the beast's recovery. A Journeyman or any higher-level smith can shoe a horse in this manner so that the shoe will appear properly fitted to anyone but another smith of equal or higher level.)

Hammerman: In a large workshop, the Hammerman's job is to shape large plates of armor over molds by the use of various hammers. Precise control of the heavy hammers is required to deftly bend metal to the desired contours. A Journeyman of sufficient experience can advance to the level of Hammerman by learning this skill, plus gaining both knowledge of and practice in the ways of cutting or splitting metal plates. It is at the 3rd level of training that a smith is entrusted with "white" metals, copper and tin. They are both more delicate (harder to work without failure) and more expensive than the "black" metals — chiefly iron, although lead and others are included — so special training is required. (This is how the term "blacksmith" originated. "Whitesmith" is a title that fell into disuse long ago, in favor of the more specific "coppersmith," "tinsmith," and the like.)

Millman: In a large smithy, the Millman has the task of polishing, oiling, and otherwise preparing metal to give it a finish. A Hammerman who gains the requisite experience points to advance to fourth level must also learn about the difficult techniques of finishing metal to advance further. (Some smiths consider finishing "an art all its own.") Many smiths never attain this level, because the training is typically long and expensive — if a tutor can even be found.

Locksmith: The term "locksmith" today refers to the detailed manufacture and repair of devices largely unknown in medieval times. The medieval locksmith was concerned with fastenings, catches, and hinges as well as keylocks. As defined for use in the AD&D game, a Locksmith's skills are required for the making of armor or any metallic device which must bend, flex, or move readily. A Locksmith can make lockpicks, chests, chastity belts, and sword-harnesses (scabbards, cross-belts, buckles and ornaments for both, and the like), as well as locks. The locks may have needles or scything blades to protect them, and may have hidden catches or require more than one key to be used in a certain order — but all such locks will be only key-activated devices, not "combination" locks or otherwise guarded in nature, and cannot (unless made under the first-hand, continuous direction of a magic-user of sufficient level) involve magic. Only smiths of 13th or higher level have been known to produce unique locks involving magic and combinations.

Smith ("Truesmith"): Upon reaching this level, a smith can perform all of the skills already learned without supervision or assistance, and yet produce top-quality work. He or she can also supervise, oversee, and handle the minutiae of a large, specialized smithy crew, and is familiar enough with metals and working them to improvise an alternative to some missing tool or method. A Truesmith can buy supplies without fear of being deceived as to the type or quality of metal, can step in at a moment's notice to successfully complete a partly finished task in any of the specialties already learned, and (with supervision) can accomplish the skills learned fully at later levels.

Smith ("Shieldsmith"): A Hammerman can create a shield that appears to be of professional quality, but there is an art to making the best possible shield for any bearer. A Shieldsmith learns how to match a shield to an individual by weight, dimensions, and balance, and through training and practice learns the specific properties of different metals and common alloys (such as bronze) so as to derive maximum strength and durability from them. A shield must stop a blow, and spring with it so that the wearer's arm beneath the shield need not absorb the entire force of the blow. It must not crumple or shatter, even in conditions of extreme temperatures, unless faced by strength vastly greater than that of another human. (For instance, a dragon might crush a well-made shield, but a footman wielding a mace should not be able to.) A Shieldsmith can create such an item. Shields made by smiths of lower levels may not stand up to such severe tests.

Smith ("Finesmith"): Knowledge of the properties and the working of gold and other rare and precious metals is learned by one becoming a Finesmith. Jewelry requiring intricate settings, much curved and welded wire, and the sculpting of leaves or patterns, usually in miniature, is almost always made by a smith of this level or higher, or at least under the supervision of such a smith. Work not done under these conditions will be of lesser quality. A Finesmith learns how to securely bond a plating or coating of one metal over another, which metals will interact through electrolysis, and how all finework can be designed and treated for maximum strength and weather resistance. Gauntlets of the finest quality are made by smiths of this level and higher.

Smith ("Swordsmith"): A Finesmith who has gained sufficient experience with metals and alloys can be trained in the techniques of smelting, of devising one's own alloys (or at least varying the proportions and methods of manufacture to heighten the properties desired), and of forging sword blades of the finest quality (considering balance, temper, edge, and strength). These are the skills of the Swordsmith, who may re-forge a blade a hundred times until it is just right for its intended user. A lowly Prentice can sharpen a blade, a Journeyman can produce a crude sword, and a Truesmith can turn out a serviceable weapon — but a Swordsmith can produce blades of outstanding, lasting quality.

Master Smith: A swordsmith of sufficient experience learns the

most intimate familiarity with all weapons, and is then ready to learn the techniques of repairing even the finest weapons to "good as new" condition, and of replacing and matching ornamentation exactly. A Master Smith also learns and practices the art of creating and repairing magical weapons in such a way as to infuse a dweomer or retain an existing dweomer. (Note that very few smiths, if any, can *enchant an item*. Smiths merely work with a magic-user patron to create a weapon that will be magical, or repair magical weapons in such a way that their magic is not lost.)

Armorer: A crude suit of armor (that is, coat of plate or any armor that includes some moving or shaped plates, rather than a simple mail-shirt) can be fashioned by any smith of the 6th level or higher. However, the plates will not stand up to heavy blows unless their maker has the skills of a Shieldsmith or of a smith of higher level, and the armor will not fit the wearer as armor should (providing optimum mobility, visibility, and protection) unless the smith is of Armorer level. (However, adequate horse barding can be made can be made by a Shieldsmith, as long as they do not require joints of flexible armored areas.) An armorer can design and fashion all pieces of a suit of armor so that the suit will fit a particular physique perfectly (including bodies that are deformed or have tails, horns, and the like, not normally found in a human form), and can oversee the rapid production of helms, shields, and breastplates by smiths of lower level.

Master Armorer: A smith of 12th level can identify raw ores, smelt and process these single-handedly (or oversee the process, with maximum efficiency and quality of output) from the ore to finished product, can judge the suitability of any ore for a particular use, and oversee the making of suits of armor by other smiths (even if they are of low level and could not, unaided, construct such items). The Master need never touch such suits, but if he oversees their production closely, their workmanship will be of Armorer-level quality. A Master Armorer can himself construct armor with unusual features: armor with decorative fluting to lighten overall weight, armor studded with spikes, or armor designed to protect — and yet not hamper the movements of — a prehensile tail.

As a rough rule of thumb, a Truesmith can work (that is, complete a project from the initial order or idea to the finished product) twice as fast as a Prentice; a Master Smith, twice as fast as a Smith; and a Master Armorer, twice as fast again. In practice, of course, factors such as strength, dexterity, advancing age, availability of materials, and freedom from distractions all affect the time needed to complete a project. Master Armorers (all smiths of higher than 11th level) have mastered their craft so completely that any experimentation and innovation they attempt has a reasonable chance of success. A Dungeon Master should keep careful track of advances (or losses, should high-level smiths die without training others in their and skills) in technology due to the work of a Master Armorer.

Part II. Players' perspectives

Players in ADVANCED DUNGEONS & DRAGONS® games want and need novelty. They get bored hacking up the same old monsters and hauling off the same old gold pieces. To a certain extent, it's up to the Dungeon Master to keep the game filled with spice (see Part III for more ideas along this line).

But players want their characters to be special as well. Giving a character a new choice in race, a flying mount, or new options in combat can go a long way toward keeping an AD&D® game lively. Advice on adventuring is always welcome, and advice for spell casters in particular can be of considerable value.

A few of DRAGON® Magazine's best articles for AD&D players are presented here, ranging from Roger Moore's brief essay on fighting with two weapons to Michael Dobson's exhaustive treatise on spell components. (You never thought getting a pineal gland was difficult, did you?) Tavern tussles and street brawls will be easier to run with the simplified rules for unarmed combat given here, and "wimpy little kobolds" everywhere will see their doom sealed in the dark form of the half-ogre character

Novelty is what players want, and that's just what we have. Enjoy!

Be aware, take care

Principles of successful adventuring

by Lew Pulsipher

From issue #79, November 1983

This is not an article about the secrets of successful fantasy role-playing, for the simple reason that there are no secrets. The qualities that characters, and the players of those characters, must exhibit to succeed in a fantasy adventure are founded on the ideas of common sense and cooperation.

The following text normally assumes that the players know each other and have played together at least a few times, although most of the advice applies equally well to a group of strangers. It also assumes that the objective is for everyone in the party to live and prosper. The adventuring party's best chance of survival occurs when everyone in the party survives.

Elementary precautions. Make sure you have sufficient equipment and food for the trip, extra horses if you're riding, spell books, and so forth. Try to have a balanced set of professions (classes) and skills in the party so that at least one character can meet any problem you might encounter. Think defensively. As long as you stay alive you can "win" in the long run. In a choice between firepower and protection, lean toward the latter. Sure, the best defense is a good offense, but all the big-hitting spells in the world are no good if the enemy incapacitates you with his first attack because you lacked protection. In an AD&D® game, for example, I like to have two or three *dispel magic* spells in a powerful party, in case one of the spell casters is charmed, possessed, or otherwise magically incapacitated. A *dispel magic* can be worth a lot more than a *fireball* or *lightning bolt*. You can always run away as long as all members of your party retain free will and free movement.

Whom do you trust? Let's hope you trust your fellow adventurers. But, how do you know you can trust everyone in the party? I've seen players introduce new (evil) characters into a party and betray the rest at a crucial moment, if only by fleeing during a battle. And a subtle referee can introduce ringers, dopplegangers, or other evil types disguised to look like trusted party members. After all, your character can't constantly keep tabs on what other player characters do between expeditions, in town or elsewhere; there are many opportunities for substitution. No one in his right mind will agree to adventure with someone he knows nothing about, but on whom he might depend for his life. In a world fraught with the pitfalls of possession, control, and disguise, who wouldn't at least informally test his "buddies"?

The methods used will depend on the rules. In the AD&D game, for example, *know alignment* is a great spell, as is *detect charm*. The *ESP* spell is also very useful, but can be deceived in some worlds. Alignment language can be employed as a recognition code. And what happens when a character drinks holy water of the opposite alignment? Pass some around and find out. (Some referees will allow a character to drink holy water, or hold a sword of opposite alignment, and suffer injury without showing it in any way. Don't be too quick to believe that someone has passed your test.)

In games that don't provide such convenient tests, long conversations may reveal a ringer's lack of knowledge of "his" own past. Although it isn't likely, metaphysical or religious discussion might draw out an evil character. In some universes, asking a suspected character to pray aloud to his supposed god might force him to give himself away.

Similarly, if you "rescue" someone during an adventure, be suspicious. A doppleganger may look like a damsel in distress; a werewolf may look like a lost or victimized farmer; and, a prisoner of an evil character isn't necessarily good. Try putting silver manacles on the farmer; use detection spells; or, don't let that "damsel" get into a position dangerous to you.

Know your objective and stick to it. Each expedition should have a particular objective, beyond the typical desire to eradicate evil and gain a little gold on the side. Perhaps on a past adventure you found a treasure map or riddle; thus, your objective could be to follow that map, or to acquire information which will enable you to solve the riddle (and thereby gain whatever advantages accrue). Or you may have stumbled onto an orc lair, or a dragon lair, on a past adventure. Organize your expedition, then, with the specific purpose of looting this lair.

If you don't have any information to lead you to a specific goal, then make this adventure a scouting expedition. But that means you should gather information, not get into fights. Your spells and the composition of your party should be arranged with a particular objective in mind, such as scouting. If you try to accomplish something else, you'll have less than optimum chances of success. The worst thing you can do, from the standpoint of survival, is wander about with no particular purpose in mind. You'll manage the standard encounters all right, but when it comes to the really tough tasks, you'll be on the losing end.

Gather information. The more you know about the obstacles between you and your objective, the better your chance of success. These obstacles may be psychological, social, economic, or political, as well as physical. Show me a party that sets off for parts unknown as soon as the members are given a mission by the referee, and I'll show you a party that wouldn't survive a tough world (including the "real" one). How you gather information will vary with the rules of the game. In any game, you can seek information from rumor-mongers and storytellers, from local inhabitants and sages, from libraries and old inscriptions. Even the bartender might know something important. Bits of information can add up to important revelations. Write down those bits, and look them over occasionally to discern patterns or juxtapositions you didn't notice before.

Keep a monster chronicle. A really avid player-tactician will keep a notebook of important facts about monsters — for example, the immunity of demons to certain types of attacks. While most referees don't allow players to consult rule books during play, they are unlikely to prohibit *characters* from keeping notebooks about monsters. At worst, the referee may require a player to keep a separate notebook for each character, putting in it only information gained through role-playing that character. In this case, the player's characters should frequent places where adventurers meet in order to gather information. They

should also search libraries for relevant memoirs and bestiaries.

Provide for rescue/escape. This is easier said than done, of course. The idea is to try to arrange with local politicos or with adventurers who aren't on the expedition to rescue you if things go wrong. Think about how you might escape if the expedition collapses. If you're hunting a dragon in an AD&D adventure, for example, you might not have any viable means of escape except *teleport* or (in some situations) *dimension door.* But if you're stalking a gang of orcs in a dungeon, you might take along an apparatus which will enable you to shut a door as you flee through it; or, you might take a *web* spell earmarked for blocking a corridor if you need to retreat.

Equipment. The most insignificant bits of material can sometimes save lives. For example, having a hollow tube to breathe through while under water could allow a character to elude pursuit.

Security in camps. In many campaigns, one of the worst ordeals is to suffer a night attack when encamped, because the referee won't allow anyone to sleep in armor. What can be done to minimize the danger of night attacks?

First, try to buy, borrow, or steal a magical sleeping bag that enables you to sleep in full armor! If necessary, commission someone to make the item. Anyone who has, in AD&D game terms, fought at AC 10 or AC 7 instead of AC 0 or better knows how much difference armor makes, and there's no game system in which the difference isn't significant.

Second, use alarm spells, such as *magic mouths,* set around camp or in the center if only one spell is available. Put a wire or rope perimeter around the camp, suspended about six inches above ground, with lots of small bells attached.

Third, don't make a fire — it attracts monsters — but keep some coals burning in covered pots or other contraptions so that a fire can be started quickly to drive off animals. It's a good idea to have the makings of a large fire ready to be ignited at need.

Fourth, put impediments around the camp. Barbed wire would be wonderful, but I know of no referee who allows it; anyway, it would be difficult to pick up in the morning when breaking camp. A number of bear traps can at least indirectly provide some warning of attack, and may even incapacitate an attacker. Large caltrops can do the same job. You can carry more caltrops than bear traps, but bear traps are easier to retrieve the next morning. In either case, you might be wise to leave at least one unobstructed path in the protective circle through which to flee unimpeded.

It would really be nice to build a fortified encampment as the Roman legions did, but unless you travel with a hundred slaves, you won't be able to do much. You could dig some pits or foxholes around camp, but this requires time and effort sufficient to reduce your travel distance for the day.

Horses and other domesticated animals should be securely tied in a location within the protective perimeter of the camp. If anyone in your party is especially good with horses, say a druid or beastmaster, let him sleep nearest the animals. If you have some horses trained to fight, and other which aren't, separate them. You could tie the untrained horses less securely, since they're going to bolt anyway and are less valuable. Your hope is that the untrained horses won't carry the trained ones along with them if and when a stampede occurs.

Behavior during the adventure

Avoid mental passivity in battle. While it's unhealthy to make bad moves, it's often worse to make no moves at all. Once a battle begins, a player may forget that there is still something he can do to improve the position of his party, to influence the battle favorably.

Much of this attitude is caused by overexcitement. When the battle begins, players are eager to throw the dice for the next attack, to heroically slaughter the enemy sword-to-sword. Unfortunately, they forget about other, usually more sensible options. He who lives by the sword — *when something else will work better* — will sooner or later die by the sword. And even in hacking and slashing, it is often possible to move more attackers into a line or to fall back to gain a better position, or to sneak behind the enemy.

If each player controls only one character, options of this sort will usually be noticed by the players whose characters presently have nothing to do. But if, as in the majority of cases, each player controls two or three characters (whether player characters or NPCs), it is common for a player to forget about his characters who aren't presently engaged. When the dread diseases "dice-itis" or "hackitis" strike, the player forgets even to move the character in the battle, let alone any others that might not be currently engaged.

A remedy to this is simply to slow down and make sure you look at the tactical situation, to choose the best maneuvers before you start the next round of attacks. A tactical display, with miniature figures or cardboard to represent adventurers and monsters, helps players see what they need to do.

Another remedy is to make a list of all magic items, or at least the major ones, the party possesses. Then, even if the owner forgets that he has an item which may be useful in a given situation — and we all know this *does* happen — at least one of the other players will notice it on the list. The list is a wonderful stimulus to creative planning. Just look at the items and combinations, and all kinds of wild, but occasionally useful, plans come to mind.

Coordinate efforts. It should go without saying that the key to survival in most adventures is cooperation among the characters, with the group utilizing each character's skills to best advantage. In an AD&D adventure, for example, the party has the advantage of "combined arms" cooperation between offensive spell casters (magic-users), defense spell casters who double as infantry (clerics), physical combat power (fighters), and stealth (thieves). If players spend more time suspecting one another than they do watching out for monsters, they'll be in big trouble in the more dangerous places. While some referees arrange their places of adventure to take suspicion and backstabbing into account, most do not.

Merely a lack of negative action — that is, not attacking each other — is insufficient. The characters must actively work together to achieve their ends. If the thieves wander away on their own, if each character does what seems to him to be the best idea at the time, the adventurers may get nowhere, and they may even accidentally kill each other. Take, for example, a party of thieves, fighters, and magicians on a plain of tall grass, encountering a group of men. Some of the fighters move into a nearby forest and then shoot anything that moves with their bows. The magicians turn invisible, move around a bit, and prepare to cast fireballs. The thieves and other fighters start sneaking through the grass, individually rather than in a group, trying to surprise the enemy. No rendezvous is set, no one knows what anyone else is doing. The enemy could leave the area, and the party might still lose several members, as archers shoot at moving grass, thieves inadvertently backstab their own sneaking fighters or magicians, and the magicians burn up areas occupied by the sneaking characters.

Keep reserves in reserve. In a fantasy adventure fight, especially one outdoors, the side with the last surviving reserves usually wins. This is often true of great battles, but adventurers tend to forget the principle of reserves — in particular, spell-casting reserves, who can remain hidden one way or another, then brought up to intervene at a crucial moment. Thus, at least one magic-user should become invisible and hang back, or work his way behind the enemy. At least one character, preferably two or three, with *dispel magic* spells should be free to use them if the party is hit with incapacitating magic. The reserve magician, meanwhile, should look for enemy reserves, particularly invisible ones, and should try not to reveal himself until he's sure he knows where all of the enemy are. In effect, the main party is helping to "fix" the enemy in position, a la the Napoleonic French, while the reserves become the hammer striking the anvil.

In this connection, a party of mid- to high-level characters in a dungeon in an AD&D game, or any other game with fireballs or the like, should maintain considerable separation between two or three groups so that any detrimental magic will affect only one group. Why put everyone on ground zero for a *fireball* or *web* spell, for example? The likelihood of becoming permanently separated is relatively small, particularly if there's a thief in the middle

area to help maintain contact. Signals with light and sound can be arranged, but generally the separation need not be so great that the two groups can't see and hear one another. The length of the separation depends entirely on the propensities of the referee. Some referees would never fireball a party, but love to divide it. Others never try to split up a party, but have no qualms about tossing fireballs and lightning bolts. The party should stay much closer together in the first case than in the second.

Don't take separate routes. There's often a temptation to go separate ways; don't do it unless you have planned it from the start in order to defeat a known enemy, and only if you haven't suffered damage. The sum of the parts of a party is greater than the whole, because of "combined arms" cooperation. An 8-man party can be ready for anything, while two 4-man parties will suffer from severe weaknesses of position if nothing else. For example, if the only spell caster in your 4-man party is *held*, what can you do? If he's in an 8-man party with at least one other spell-user, the other one can use a *dispel* to free him. And how can you protect the "soft-skinned" members of a 4-man party? There's no way to block both rear and front if the enemy wants to get at your middle. In an 8-man party you have enough armored characters to completely block both ends. (Inside a building or dungeon, anyway; the problem is more difficult outdoors.) In order to provide reserve capacity in case some party members are killed or unconscious, an adventuring party ought to include at least eight characters, unless the prescribed mission specifically dictates a diferent party size.

Concentration of attacks. How should individual attacks be directed in a large skirmish? Ordinarily, each character has little choice but to attack whatever is in front of him. But let's say that there's more freedom of movement — perhaps an archery duel out in the open with little cover. Typically, a player will have his character shoot at "whichever one shot at me" or "whoever plugged me last round." The effect is that each character fires at a different target in most cases. Now this would be fine if the targets were battleships, insofar as accurate fire would force the enemy out of the battle line and throw off its aim. But if the target is a human or monster, the incoming missile is unlikely to affect his shooting unless the referee is one of a small minority who takes such things into account.

If it will take two or more successful shots to kill one opponent, spreading the party's fire among many targets means that it will be a while before any target is incapacitated. A better method is to concentrate attacks on one target at a time, or two if there are many attackers, until that target is taken out. Then all adventurers should shift to the next target down the line. (In an archery duel, for example, everyone shoots at the nearest enemy, or the leftmost enemy if all are equidistant.) Granted, this method may waste a shot or two if the target is hit several times simultaneously. But by concentrating attacks, you assure yourself of eliminating one enemy as soon as possible, and that means one less adversary shooting at you. The sooner you shoot down an enemy, the sooner the enemy group as a whole may be subject to morale failure.

The same principle of concentration of attacks applies in melee combat. For example, if you're fighting two giants, and if you can send three characters against each or four against one and two against the other, the four-and-two tactic is likely to finish off one giant sooner than otherwise. In either case, each giant is more likely to take damage than any one of the four characters fighting the other giant; and, after several rounds of battle, one of the pair of characters may have to drop out of the fight, leaving just one character to face that giant.

You can't beat everything. This is axiomatic, regardless of the style of your referee, because there's always somebody stronger, if only the gods, and sooner or later you'll run into this somebody. When you do, recognize that you're licked, cut your losses, and *run*. But this needs to be a group decision. The worst thing that can happen to a party is that half stays to fight while half runs away. Both groups are much weaker, confusion reigns, and death will probably follow. The single quality that most separates good tactical play from bad is the ability to recognize when the odds are too much against you, when it is time to avoid a fight.

Sometimes a situation which is too difficult for a partially depleted or unprepared party can be adequately dealt with by the same party after the members have rested and prepared. You might not have memorized the right spells to use against a particular menace. If you go away, to return later with different spells, you're much more likely to win. Or, perhaps the menace requires lots of hand-to-hand fighting, and you have a party with lots of magicians. Go away, come back with a fighter-heavy party, and slay the enemy. Furthermore, if you leave the first time without alerting the enemy, you can gather information (from storytellers, *commune* spells, etc.) that may make a difference between victory and defeat when you try again.

Get out while you have some "bottom." In most fantasy games, the ultimate power is the magic spell. Don't continue your adventure after you've begun to run out of useful spells, and be sure to take a spell inventory frequently. The temptation to try just one more room or to go over just one more hill kills as many adventurers as anything else does. You must always assume that you'll have to fight at least one battle after you leave the place of adventure but before you reach a place of safety or replenishment. When you're down to a one-battle capability in spells, it's time to head for shelter. If your fighters are heavily wounded, get out.

A party is like a boxer. A punch which wouldn't hurt much at the start of round one could knock out the tired, hurt boxer in the thirteenth round. Your "boxer" should end the adventure before late-round vulnerability sets in.

Never flee into unknown areas. In my campaign, the only time an ochre jelly (which I rarely use) ever killed anyone was when a party fleeing from undead ran down an unexplored corridor, rather than back the way they'd come. Before they could stop, two magicians ran into the jelly and died. When you're exploring, your escape route should be straight back the way you came. If you have good reason to believe that there's a shortcut available to your pursuer, you could try to take it yourself, but in most cases the only safe retreat is the route you already know about. Also, when you plan an attack make sure that each attacker has at least one escape route, and preferably two, in case something goes wrong. If you're in tunnels and need to flee into unknown territory, follow a definite pattern of travel so that you can find your way back. Alternately turning left and right is better than always turning in the same direction, which is liable to take you in circles.

Don't back yourself into a corner. In virtually every case, it is better to have too many options than too few. This is related on one hand to the military principle of alternate lines of approach and action, of contingency plans. On the other hand, it is related to the fundamental idea behind good play in any game — that a player should control the course of the game, not let the game control his actions. As long as you have alternative courses of action, you can hope to control your fate. When you are reduced to only one choice, you are probably in big trouble.

Guard your spell casters. This seems elementary enough, but some parties don't seem to practice it. It won't help to have spells left if your spell casters can't use them. The magicians, in particular, should not be in the front or back line indoors, or in the outer line outdoors. Magicians are your last resort, your "out pitch" when the bases are loaded against you. If you let the enemy get to them, you've taken the first step into the underworld (that is, death). And it's not enough to guard the front and rear. Intelligent enemies know who in a party is most dangerous and where they're likely to be. If possible, they'll drop someone into the middle of your party to kill magicians, or at least stop spells from being cast. Keep a decent melee-capable character in the center of the party to fight off such intrusions. In an AD&D adventure, for example, a cleric or brave thief will do.

Make lists. The more things you think about and write down ahead of time, the fewer problems you'll have during a game. I have a list of special and not-so-special equipment to give to the referee before the adventure; a list of reminders for questioning prisoners or talking to charmed monsters or characters so that I don't, for

example, forget to ask him who his boss is or if he knows where any treasure is; a list of creatures I might polymorph into, with the advantages of each form; and, a list of precautions I customarily take when staying in a city, town, or a place where I can't expect to be protected by other adventurers keeping watch. (This last I put together after a friend who had taken no unusual precautions while staying alone in an inn was assassinated.) Also, I have a checklist of pre-adventure and post-adventure safety checks, used much as an airline pilot uses his checklist. Finally, in games using *wish* spells, you should write down a wish ahead of time, in case you're suddenly given the chance to make a wish provided you do it quickly.

Other precautions. There are some seemingly minor precautions you can take during an adventure, rather tedious but occasionally lifesaving. For example, always look for evidence of regeneration, even if the creature you've just killed doesn't normally regenerate. As a general practice, it doesn't hurt to cast *remove curse* on the body of an irrevocably dead comrade, lest he return as an undead. Caution now can prevent catastrophe later.

Staying alive after the adventure

One of the more dangerous times for the adventurer is the period directly following the "end" of an adventure. The character has relaxed and is looking forward to rest, recuperation, and remuneration (for treasure items found). He is off guard, and his friends have spread throughout the village, town, or castle to attend to their private concerns. This is the time when secret foes and hidden dangers encountered during the adventure may manifest themselves. One of the party may be possessed or charmed; an enemy who escaped may send an invisible stalker or an assassin after the party; or, a slithering tracker might be following the party. Now, the enemy strikes one adventurer at a time.

There are ways to avoid some of these dangers, and other problems which may occur after the adventure. A cautious party should go through a routine to try to root out these problems before the members split up. This routine can be divided into three sections: the search for enemies, the search for hidden treasure, and the examination of magic items. The examples below use spells from the AD&D rules, but other games also have spells that are useful after the adventure.

Search for enemies. Gather in a large clearing. First, use *know alignment* and *detect charm* on all party members to ascertain that they are not dopplegangers, polymorphed demons, or possessed or charmed friends. *ESP* might help. Be ready for a fight if the enemy realizes that he's been discovered. Next, use *detect invisibility* and *detect evil* to search for nearby hidden enemies. If you're in a clearing during this action, the enemy might watch you from out of spell range, so you might want to move into some terrain that will force the enemy closer. In some situations a *detect magic* might reveal something.

Now try to get back "home" (if you're not there already) by a devious route which will help you lose any pursuer. At some point, stop and set up an ambush for the hypothetical pursuer. A dusty area that will reveal the passage of a slithering tracker or an invisible monster is ideal. Depending on how your referee interprets an invisible stalker's prowess, a trip on a river or across a lake might help throw such a monster off your trail, but generally this is too bothersome unless you have reason to feel that one is after you.

Search for hidden treasure. This will take several days, but who's in a hurry? Ideally, you should check all the coins you've obtained for numismatic value. A "mere" copper coin might be worth 50 gold pieces to a collector, if your referee has been diabolical enough to create such "treasures." Check random coins for counterfeiting or gold plating over copper. Cast *detect magic* (and possibly *detect illusion*) on the entire monetary treasure. Some referees create magical coins or gems which are mixed with ordinary treasure. Look for secret compartments in what appear to be standard magical items. (I once found a magic ring in the handle of an otherwise ordinary war hammer. If I had tried to use the "magic" hammer against a monster, it would have been a waste of time.) *Detect magic* may help you discover dangerous treasure.

Examination of items. Cast *detect evil* on swords and other items which may be intelligent. Cast *neutralize poison* on items you haven't touched yet, as an antidote to contact poison. Cast *remove curse* on scrolls — and other items, for that matter — and don't forget to look for *explosive runes.* When someone must pick up an item to test it, you have two choices: strip him of his equipment and tie him up so that he can't do anything to harm the rest of you, or load him up with gear so that he'll have a chance to take care of himself if he is suddenly transported elsewhere or must fight a monster single-handedly. If there's a *ring of regeneration* around, the magic-tester should be wearing it. Always *ESP* the tester to ascertain whether he retains possession of his own mind.

The foregoing discussion assumes that you're not crazy enough to try to test, or even touch flesh to magic items during the adventure (if it's a one-day trip), and that your referee hasn't been soft-hearted enough to provide you with cheap, reliable, and wholly trustworthy analysis by a local magician or alchemist. If you do use an analyst, remember that a powerful magic item may tempt him to try to switch it with a look-alike.

Using magic wisely and well

Never employ magic to accomplish something that can be done safely by non-magical means, unless time is short. The spell you use now may be greatly missed later. For example, in a variant of the D&D game that I recently played, magic-users were allowed to choose spells at the time they cast them, rather than memorize them before the adventure. During the adventure, a magic-user was told to open a stubborn secret door with a *knock* spell. He refused; soon afterward, the door was forced. Later, the magician used the spell capability he had retained to cast a *web* which saved the party from an orc horde — and this was his last spell. If he had wasted it by casting the *knock* spell, at least some adventurers would have died.

Deception in place of magic. Whatever game you play, you should be able to devise ways to duplicate the effects of magic by using weaker magic, or no magic at all. My favorite ploy of this kind is a fake truth potion. Carry with you a liquid mixture of oddities in a standard potion container (if there is such a thing). Use a bit of blood, rust, or whatever to make it look, feel, and smell like a real magic potion. If possible, add a mild drug so that the "potion" actually makes the imbiber feel abnormal.

Now, when you take a prisoner, try to get him to say *some*thing, even if you think he's lying; at least, loosen his tongue. You may want to give him quite a grilling if there's time. Then feed him the potion. (Hold his nose so that he can't breathe and he'll have a hard time not drinking, if he wants to live.) Now tell him, in the most positive manner you can muster, that he has just ingested a truth potion. As long as what he says is true, he'll live, but if he lies, the potion will kill him inside of 24 hours.

The prisoner now faces a horrible dilemma, especially if members of your party have made the whole thing more believable by remarking about how much fun it is to watch the potion kill a liar, or perhaps by talking about how they'd rather torture the prisoner. (Good-aligned characters might argue about how un-good it is to condemn the prisoner to a slow death.) The prisoner can either tell the truth, take his life in his hands and lie, or say nothing at all. The latter will be harder to do if he's already been talking. If too many prisoners take the last option, then tell the next prisoner who drinks your "potion" that he *must* tell the truth: if he keeps silent, the potion will kill him anyway.

The potion trick will be more likely to succeed if you can confront the prisoner with the appearance that another prisoner has lied and died. For example, before the intended victim returns to consciousness or enters the room, render another prisoner dead or unconscious without leaving evidence of how this was done. Strangling might do in some cases; poison is best. (Of course, many characters will be unable to go to these lengths, owing to alignment or personality.) Use a potion bottle that is half empty. Then bring in the prisoner, give him the remaining potion, and show him what the potion did to someone who lied. Imagine yourself in such a scene, and think about whether you'd tell the truth.

The success of this ploy depends on how the referee plays his part (usually, that of the prisoner). But it helps if you can be sure that no one who is questioned in this manner lives to tell of it, because once someone lies and gets away with it, the story could get around. For this reason, you should use the trick sparingly if your characters cannot allow prisoners to be killed in cold blood.

The more realistically your referee plays the monsters and non-player characters, the more effective "deception magic" is likely to be. For example, if your party lights some colored candles, the more thoughtful non-players are going to wonder whether these are magical, and perhaps hesitate or waste time dousing them. The unthinking NPCs will just dash ahead. Why, you might even be able to block or delay pursuit merely by lighting some funny-smelling candles, or by throwing colored flour ("dust of sneezing and choking") on the floor. On the other hand, sometimes the best tactic in a sword-and-sorcery fight is to dash in before the enemy has a chance to prepare his magic; so who knows when these tricks will work?

Phantasmal forces and *illusions* work best when they reinforce expectations of the observer. For example, if you use a *knock* spell to blow open a door from a distance, then follow it directly with an illusion of someone pushing the door, the image will be more believable and may draw enemy fire. Once, one of my characters put a skull in a sack at his belt; when he met a chimera, he cast *phantasmal force* and pulled the skull, now looking like a medusa-head, from the bag, averting his eyes at the same time. What happens then depends on the referee, but it can be interesting.

Given the variety of spells available in most games, it should be possible to misinform potential but unknown enemies, such as assassins hired by those you've despoiled, "gunslingers" looking to make a reputation, and ordinary thieves. This will help protect you when you're not adventuring. For example, you might want a false rumor to be spread. You could simply ask friends or acquaintances to spread the word around, but in some cases the rumor will be so unbelievable that your enemies might use magic or other means to check its accuracy. Why not, then, *hypnotize* your agents so that they truly believe what you've told them? When the enemy checks, they'll find that your agents are telling the truth — as they know it.

Imaginative use of spells. Read through the spell descriptions of your game's rules to look for new ways to use magic. For example, take the *minor globe of invulnerability* in the AD&D rules. If you have a wand of fireballs or lightning bolts, you can become a one-man wrecking crew by casting the *minor globe* on yourself. Enter an enemy lair, accompanied by a couple of fighters to keep the opposition from hitting you, and dump fireballs all about. It'll be messy, but the enemy won't last long, and you and your friends will be safe. Or, cast the *globe* and *polymorph* into a flying creature to scout the enemy lair or to get into position for more violent business.

If you don't know one spell, you may be able to duplicate its effects with another. For example, if you don't have *Nystul's magic aura,* which creates a bogus dweomer on an object, you can do the same thing if you turn it invisible, then paint it. Or, put a *magic mouth* on it with orders never to speak — some referees rule that a *magic mouth* does register when *detect magic* is cast.

Use magic to save effort. For example, *charm* an orc, then *polymorph* it into a more powerful monster. If it retains the orc's mentality, won't it still be *charmed?* You can also try tricks like charming rodents or dogs in order to polymorph them into big monsters. A friendly cleric or monk can speak with the "dog" using *speak with animals.* If you have a pet dragon or griffon to feed, *polymorph* an insect into an elephant or a horse. Why spend a lot of money?

If you have powerful magic, you can use it for protection in the wilderness. Spells of *hallucinatory terrain, plant growth,* or semi-permanent *walls of stone* or the like (arranged in a circle) will protect against most unintelligent menaces.

In some worlds adventurers never have trouble getting through doors or gates, but in others some guile and magic are required when strength is unavailing. For example, *passwall* your way through, or use a *knock* spell. *Polymorph* into an ant, black pudding, or other creature that can go under the door. *Dimension door* will get one or two party members through. Presumably, once someone is through, he can open the door from the other side by pulling the lever, unbarring the door, or whatever. A *gaseous form* potion or something producing *etherealness* will also get someone through. Lacking these means, something more destructive might serve. For example, turn an area of stone beside or below the door to mud (*transmute rock to mud*) and quickly dig around the door or gate. A conjured earth elemental is a last resort.

Some spells can help troops of slaves build fortifications faster, such as *wall of stone* and *conjure elemental.* For a hiding place, use a *passwall* and dig out a small room at the end. It is sealed when the *passwall* expires, and can only be reached by use of that spell or by *dimension door.* (I've heard of referees who allow characters to create a *passwall* in the floor under an enemy, then use *dispel magic* to get rid of it, leaving the enemy entombed in solid rock. In my opinion, this goes too far to be allowed.)

Use spells in new ways to affect the morale of opponents. For example, cast *invisibility* on a person, but not on his armor. The "ghostly" apparition of an animated suit of armor may frighten savages and others ignorant of magic. A skull in conjunction with a *ventriloquism* spell can accomplish the same purpose — the skull is a "demigod" or some such.

Dimension door or *teleport* capability is great for getting behind an enemy, not just for getting away. I have a magic-user character who levitates with magic boots, puts a magic broom between his legs, casts *invisibility* and other *protections,* and finally *dimension doors* into the air well behind the enemy, while the main party comes at them through a tunnel or other narrow access. The magic-user can look around for enemy reinforcements hiding out of sight of the tunnel, then either cast spells or move around with the broom. It's not the safest of maneuvers, but it seems to work well.

I've heard of a group of characters who like to put *explosive runes* on paper, fold the paper into an airplane, and throw it at the enemy. If an opponent looks at the runes, boom. I would rule that nobody in the world knows how to make paper airplanes, nor would they even think of the idea, but others might be less strict.

Some readers may feel that treating an adventure as a tactical exercise is somehow wrong. We don't ordinarily see the hero of a novel planning ahead in this way, calculating every move, so why should our characters do it? Well, the literary heroes are heroes partly because they take these precautions naturally, not even having to think about them. And, let's face it, literary heroes are incredibly lucky — much luckier than our characters can expect to be. The average soldier of fortune *must* look for every trick to keep himself alive, must strive for every advantage (however small), and must always be thinking. To the average *player,* it's just a fun game; to the *character,* it's his life. In short, the suggestions made here are a summary of how a smart, wary character would approach an adventure, not merely a litany of good moves in a game. This may be too realistic to fit some ideas of heroic fantasy, but that doesn't make it wrong.

Adventuring and referees

The advice given here cannot possibly take into account the preferences — perhaps demands — of individual referees. One referee may expect or require player characters to act in order to succeed in a manner which would be suicidal if performed with another referee. One referee may set up his adventures with the preconception that the players will always go forward, regardless of how difficult the opposition seems to be. This referee will, in all likelihood, take good care of the player characters by fudging things so that they will survive. A different referee may expect his players to withdraw, regroup, and return with a more suitable force if and when the opposition looks too tough. In such conditions, if players continue forward despite evidence that their characters are in above their heads, those characters will probably die or be captured.

In either case, players should always take the course more likely to result in survival: pull out. Unfortunately, a referee of the first type may be so annoyed by this reaction

that he'll double the enemy's strength in the interval before the characters return. He may even ambush them on the way back, as "punishment." In many other ways, some as fundamental as this, referees differ in what they consider to be good play. Consequently, the first rule of good tactics in role-playing may be to "Know thy referee."

In connection with this problem of differences between referees, you may come across a referee who is an habitual "fudger." He tends to set up a vague adventure, then alters and adds to it as the game progresses in order to make the adventure easier or more difficult. Frequently, he fudges in favor of, rather than against, the player characters in order to enable them to survive an adventure in which an objective observer would say they should have died. This kind of referee discourages good tactics, because regardless of how well or how badly you play, the outcome is roughly the same — you survive.

How can a player accustomed to pursuing good tactics cope with this kind of referee? First, continue to try to use good tactics. Complain when the referee may be fudging against you, trying to help the monsters when your tactics are too good for them. And most of all, "play the referee." Whether you'll want to say flat out that he fudges is up to you. But when things don't seem to be going well, try to think of events which might occur that would help your side. Talk about them — try not to be too obvious in suggesting them to the referee — and perhaps he'll adopt one as a "piece of fudge" to be used in your favor. Keep talking; do your best to convince the fudger that your side needs help, that the adventurers are in bad shape, so that he won't help the monsters. When something occurs which might be a fudge for the enemy — the fortuitous appearance of additional monsters or of a secret door the monsters use — then work on the referee by hinting that he's being unfair. And, when you're really in dire straits, think of *anything* that might help, even if it sounds a little silly; meanwhile, complain about how impossible the adventure has been.

The most blatant "fudge" I've experienced was when a referee allowed a few war horses to start a fight with a group of su-monsters after all the adventurers had been knocked out. The horses managed to drive away the surviving su-monsters and save the party. In this case the referee knew he'd been too tough, and was looking for a way out. When a player happened to ask if the war horses were going to attack on their own, that was all the referee needed.

You should never give up until you're dead *and* gone in any game, but especially not when the referee is a fudger. And hardly any referee *never* fudges. . . .

Another example: A character was captured, partly his own fault. The enemy, which is to say the referee, asked the character if there was anyone who might pay a ransom for him. Obviously, the referee was looking for a way to keep this experienced character alive. The player controlling this character should have lied, hemmed and hawed, thought of other reasons why he should be kept alive, anything to give the referee a chance to fudge — *anything* but his actual answer, which was "No." The enemy executed the character, of course.

Any role-playing game is a verbal contest as well as a game. You'll find that you can help your character by purely verbal means, by subtly influencing the referee. This works with any referee, not just a fudger, insofar as virtually any referee doubts that he's always fair to the players. You work on those doubts. For example, in a situation not defined by the rules, the referee must decide what is likely to be the result of a given action. If he's unsure of the matter, or if he's groping for a word, and you can supply something that sounds reasonable, he may accept your suggestion. If you wait for him to come up with something, chances are it's likely to be worse than what you would have suggested.

It's a material world

Scrounging up spell components

by Michael Dobson

From issue #81, January 1984

"Fillet of a fenny snake,
In the cauldron boil and bake;
Eye of newt and toe of frog,
Wool of bat and tongue of dog,
Adder's fork and blind-worm's sting,
Lizard's leg and howlet's wing,
For a charm of powerful trouble,
Like a hell-broth boil and bubble."
— *Macbeth*,, Act IV, Scene I

Although the magic system in the AD&D® game does not require quite the same range of material spell components as did Macbeth's witches, what components it does require are often difficult to find and use in play. As a result, many Dungeon Masters may choose to ignore, omit, or just assume the presence of material spell components.

The Players Handbook is of little help to those who want to use material components. It says only, "Material components for spells are assumed to be kept in the folds and small pockets of the spell caster's garb. Of course, some materials are too bulky, and in these cases the materials must be accounted for carefully. Also, some materials are rare, and these must be found and acquired by the spell user."

How are material spell components found and acquired? This is a problem not addressed in the rule books; as a result of that, this article is designed to supply the missing information.

In a world in which wizardry is relatively common, there must be places where spell materials can be bought. In some areas, the local Wizards' Guild might operate a private shop for its members; in smaller areas, a witch or herbalist might sell selected items to the traveling sorcerer/adventurer. A well-equipped expedition outfitter might contract with a local witch or wizard to sell spell components. Alchemists, druids, cloistered clerics, and others might sell material spell components appropriate to their professions. The careful shopper could find many of the required items in local stores. And some spell items are so common (a piece of rock, a bit of mud) that they can be had for the taking.

The magic shop

Magic shops are found in virtually all cities, in some towns, and occasionally in some dark wood or cave. (The latter are frequently run by witches, who also sell love

potions and cures to the local peasants.) Some shops are private, selling only to members of a specific Wizards' Guild, or only to spell casters of selected alignments. Witches may have been persecuted, and therefore would not be inclined to trust or to deal easily with strangers.

Magic shops will normally carry the full range of material spell components for magic-user and illusionist spells. They will also carry cleric or druid spell components only when those spells are the same as magic-user or illusionist spells. They do not, as a rule, sell gemstones which are necessary for spell action (see the section on gems below), nor do they commonly sell items which must be fabricated (see the section on fabricated items).

The markup on material spell components for sale in magic shops is very high — often more than 1,000 percent. The sale price is either 10 times the sum of the costs of the components (see Table V for this information) or 10 gp per level of the spell, whichever is higher.

Items purchased in a magic store are prepackaged and ready for immediate use. They are provided in a leather pouch, iron or glass flask, or small box as appropriate.

The following tables should be used to determine availability of material spell components:

Table I
The magic shop

Base chance to have component: 100%
Modifiers:
Subtract 10% for each spell level over 2nd (e.g., 5th level = -30%)
Add 10% for each level of the shop proprietor above 3rd (e.g., 5th level = +20%)
Subtract 30% if the spell is of a different class than the proprietor (e.g., buying cleric spell components in a shop run by a magic-user)
Adjust by level of rarity (Table II) and size of city/town (Table III)

Table II
Level of rarity

Everyday	+30%
Common	0%
Uncommon	-10%
Scarce	-20%
Rare	-30%
Very Rare	-40%

Table III
Size of city/town

Major city (20,000+)	+30%
Large city (10,000-19,999)	+20%
Medium city (5,000-9,999)	+10%
Large town (3,000-4,999)	0%
Medium town (2,000-2,999)	-10%
Small town (1,000-1,999)	-20%
Village (500-999)	-30%
Hamlet (100-499)	-40%
Crossroads (less than 100)	-50%

All modified chances of 100% or more mean that the desired items are available in unlimited supply. A chance of between 01% and 99% requires the appropriate percentile dice roll to be made; successive rolls are required if more than one of any particular item is desired. The first failed roll indicates that the supply of the item is exhausted. If the adjusted chance is less than 01%, then the desired spell component is simply not available from this source.

Expedition outfitters

Most towns and cities have at least one store devoted to filling the needs of adventurers. Depending on the community, they might be known as expedition outfitters, general stores, or ship's chandlers. They stock a wide range of everyday items, including most of the basic equipment and supplies listed in the Players Handbook on pages 35-36. (Note that at such stores, "the average costs will be higher because these traders are middle-men.")

From time to time, one of these stores may arrange a contract with a local magic-user or witch to provide material spell components for the needs of traveling adventurers. The base chance for such an arrangement is 50% adjusted by the size of the city/town (Table III), or as desired by the DM.

The chance of a store having particular material spell components is determined as for a magic shop, but at -30%. The level of the shop proprietor is replaced with the level of the witch/wizard supplying the store.

The price of material spell components purchased through one of these stores is 15 times the sum of the costs of the components (Table V) or 15 gp per level of the spell, whichever is higher. As with the magic shop, gems and fabricated items are normally not available; see the appropriate sections of this article.

The alchemist

In the AD&D game universe, the alchemist is a combination of chemist, biochemist, pharmacist, and magical researcher. Because of the nature of this work, the alchemist is frequently in the possession of material spell components. An alchemist may manufacture potions for a magic-user using the rules for costs and time as given in the Dungeon Masters Guide, pages 116-117. *(Editor's note: See the Best of DRAGON® Vol. III anthology for an example of the alchemist described as a character class.)* Although only magic-users of 7th level or higher may employ alchemists on a permanent basis, others may consult them for answers to specific questions related to their field of expertise.

Nearly all alchemists will be found in cities or large towns. They are part of a formal or semi-formal brotherhood. Their consulting rate is 100-150 gp per day. Some alchemists only consult, being primarily involved in their magical research. Others operate shops where a variety of alchemical and pharmaceutical substances, both magical and nonmagical, can be obtained.

Alchemists who operate stores may also sell other material spell components. The base chance for such an arrangement is 50% adjusted by the size of the city/town (Table III), or as desired by the DM. The level of the "shop proprietor" is used as the level of the alchemist running the shop. As provided in Table I, subtract 30% if the components for the desired spell do not involve substances used in alchemy or are not of spells usable by alchemists.

Prices are identical to those charged by expedition outfitters; see the preceding section of text.

Druids and temples

Druid spells and cleric spells normally require a smaller range of material spell components than magic-user spells and illusionist spells do.

A druidic order will normally be based in a grove or other natural setting. The members tend to have the full range of druid spell components (but of course only "borrowed" mistletoe), and make them available to druids, rangers, and bards who are part of their order or who tithe generously. Table V notes those items which can only or best be obtained from a druid. Druids may also deal with persons outside the faith; the chance of such an occurrence is 50%, plus (or minus) the non-druid's charisma reaction adjustment, minus 10% for every alignment step the non-druid differs from true neutral.

Clerics would always prefer to deal with a temple to their deity when attempting to procure material components, but can also deal with a temple to an equivalent deity, in stature and alignment, or at a minimum with a temple of identical alignment.

Cleric spells normally require the use of a holy symbol, prayer beads, or similar devices. I recommend that it be assumed that 1st-level clerics receive one appropriately prepared and consecrated holy symbol as part of their ordination. Any other holy symbols or other such items will have to be either prepared by the cleric when he is able to cast the *holy symbol* spell *(Editor's note: see "The cloistered cleric" in this volume)*, or be obtained from a temple of identical faith.

Another frequently required material spell component is holy (or unholy) water. This should be available at the listed Players Handbook cost from any temple of the appropriate alignment. A good church will produce holy water; an evil church, unholy water; and a neutral church, none at all.

Many temples will have clerical *only* spell components for sale, but will sell them only to clerics of appropriate alignment. The base chance of a temple selling such components is 80% adjusted by the size of the city/town; all other factors are calculated as for a magic shop, with the level of the highest cleric used as the level of the "shop proprietor." Prices are 10 times the sum of the costs of the components or 10 gp per level of the spell, whichever is higher. A tithe, sacrifice, or donation is advisable.

Gathering components

A number of material spell components can most easily be obtained just by going out and gathering them. Anything not fabricated and not refined can be gathered.

To determine the chance of gathering a particular material spell component, use the following equation: a base chance of 100%, adjusted by the item's level of rarity times two, plus 1% for each day spent searching, plus 2% per day for each additional searcher beyond the first. Roll the adjusted chance once per day until the desired item is found or the search is given up. If the chance to find the item is exactly 100%, it can be found after one full day's search (approximately 12 hours). For every 10% over 100%, the searching time drops by two hours — but if the chance to find the item is 160% or higher, then the item is found right away (in a matter of minutes).

The Dungeon Master should use discretion in determining whether a certain item can be gathered or not, based on his knowledge of the campaign area. If the spell caster insists on looking, roll the dice every day, but if the item is simply not to be found, the outcome is always failure regardless of what the dice suggest.

Gems

A large number of spells require gems, jewelry, or precious metals as part of the material component. In the case of many of the spells, the cost in gold pieces of the gems required is defined; otherwise the tables in the Dungeon Masters Guide, pp. 25-27, should be consulted for representative prices.

The chance of a particular dealer having the required gems is determined by the following formula: a base chance of 100%, adjusted by the rarity of the gem (see Table IV) and the size of the city/town, plus 20% if the shop is large, no adjustment if the shop is medium-sized, and minus 10% if the shop is small.

Powdered gems may be prepared by any gem dealer. If the spell caster wishes to have his own gems powdered by a jeweler, the cost is 10% of the value of the gem(s).

Gold and silver items can be made by goldsmiths and silversmiths; this is described in more detail in the section on fabricated items. Jewelers and moneylenders can provide certain gold items, including gold dust, gold coins, and some fabricated items. Silversmiths can make the full range of silver items; so can many jewelers.

Table IV
Level of rarity of gems:

Ornamental stones	Common
Semi-precious stones	Uncommon
Fancy stones	Scarce/Rare*
Gem stones	Rare/Very Rare*

* — Within the categories of gems, some are noted as having a base price five times higher than average. These should be treated as being one rarity level higher than others in the same category.

Gems used in spells:

Agate	Ornamental/ Common
Amber	Fancy/Scarce
Amethyst (crushed)	Fancy/Scarce
Citrine	Semi-Precious/ Uncommon
Corundum	Gem/Rare
Diamond	Gem/Very Rare
Moonstone	Semi-Precious/ Uncommon
Opal, Black	Gem/Rare
Pearl	Fancy/Scarce
Pearl, Black (crushed)	Fancy/Rare
Ruby (powdered)	Gem/Very Rare
Sapphire, White	Gem/Rare
Topaz	Fancy/Scarce

Several spells call for a "large gem" or "a gem worth at least 5,000 gp." These should always be treated as Rare and Very Rare stones, respectively.

Going shopping

Of course, not all communities have a magic store, or an alchemist, or even an expedition outfitter. Not all stores which do carry material spell components as such will have all the items in stock that a spell caster may desire. In addition, as noted, the prices that magic dealers charge is well in excess of the going prices on the open market.

Table V, following hereafter, is a roster of material spell components, their level of rarity, their "normal" cost (perhaps subject to change based on demand or availability), and a list of shops or other sources where they might be obtained. Not all communities will have all the various types of stores listed; some will have stores not listed. If a character attempts to buy material spell components in a shop not described in the following table, the DM should allow it if, in his opinion, there is a reasonable chance that the shop might carry the desired item. Omitted from this list are gem stones, holy symbols, and fabricated items, all of which are discussed in other sections of this text.

The rarity of each item was determined assuming a temperate (European) climate and the proper season, especially for botanical products. If this does not describe your campaign situation, the DM should adjust the rarity level and cost accordingly.

It will be necessary for the spell caster to purchase or obtain appropriate containers for the components, and to spend time preparing the mixtures for rapid casting. This should be a part of preparing and memorizing spells prior to an adventure. Failure to do this will substantially extend the spell casting times listed in the Players Handbook, which assume that the material spell components are ready and available.

Sources already described — magic shops, expedition outfitters, alchemist shops, druid orders, cleric temples, and jewelers — are not listed except when those stores are the optimum (or only) place to get a certain item.

The base chance for one of the listed stores to have the given component is 100%, adjusted by the item's level of rarity and the size of the city/town.

Table V
Material spell components

Acid, strong (uncommon; 1 gp/oz.): alchemist, brickmaker, engraver, stonecutter

Acorns (common; 5 cp/lb.): gathering

Adder stomach scarce; 5 gp/ea.): magic shop

Alcohol, grain (common; 1gp/qt.): alchemist, barber, dyer, jeweler, painter, paper/ink maker, perfumer, physician, tanner

Alkaline salts[1] (scarce; 5 gp/oz.): alchemist, gathering, physician

Alum (uncommon; 1 gp/oz.): alchemist, barber, dyer, paper/ink maker, perfumer, physician

Amaryllis (Hypoxis) stalks[2] (rare; 24 gp/doz.): botanist, druid, flower shop

Animal hoof, powdered (uncommon; 1 gp/oz.): alchemist, physician, stable, veterinarian

Bag, tiny (common; 15 sp/ea.): leatherworker, moneylender, tailor, tanner

Bark (from tree) or bark chips (common; 1 cp/lb.): carpenter, druid, gathering, lumber mill

Bat fur, bat guano, bat hairs (scarce; 10 gp/oz.): gathering, magic shop

Bead, crystal or glass (common; 5 sp/ea.): glassblower, jeweler

Beeswax (everyday; 1 cp/oz.): beekeeper, bowyer/fletcher, food store

Bell, small (uncommon; 20 gp/ea.): bellmaker, clockmaker, jeweler, musical instrument maker, smith

Berries, edible fresh (common in season, 1 sp/lb.; rare out of season, 15 gp/lb.): druid, food store, gathering

Bitumen[3] (uncommon; 5 gp/oz.): alchemist, barrelmaker, carpenter, shipmaker

Blood, black dragon (very rare; 500 gp/oz.): alchemist, magic shop

Blood, human[4] (rare, 100 gp/oz.): alchemist, druid, magic shop, physician

Blood, mammal (uncommon; 1 gp/oz.): alchemist, butcher

Bone, powder or shard (common; 1 gp/lb.): alchemist, butcher, physician

Bone from undead (rare; 50 gp/ea.): alchemist, magic shop

Brandy, drop (common; 1 gp/pt.): tavern, winemaker

Brass dust (common; 5 sp/oz.): armorer, smith, weapon maker

Brazier (uncommon; 25 gp/ea.): candlemaker, smith, temple

Bromine salts[5] (scarce; 5 gp/oz.): alchemist, saltmaker

Bronze disc (common; 15 sp/ea.): armorer, engraver, smith

Bull's horn, carved (uncommon; 1 gp/ea.): carver, stable

Burrs (everyday; 1 cp/oz.): gathering, stable

Butter (everyday; 5 cp/lb.): dairy, farm, food store, tavern

Candles, various types (everyday, 1 cp/ea., for tallow; common, 1 sp/ea. for wax; uncommon, 1-6 gp/ea., for special candles): candlemaker

Carbon (common; 1 cp/oz.): candlemaker, paper/ink maker, smith

Carp, live miniature (scarce; 1 sp/ea.): bait shop, fishmonger

Carrot, dried or powdered (scarce; 1 sp/oz.): alchemist, food store, herbalist

Castor beans[6] (rare; 10 gp/oz.): alchemist, dyer, perfumer, physician

Caterpillar cocoon (uncommon; 5 sp/ea.): druid, gathering, silkmaker

Chalk (common; 1 sp/stick): quarry

Charcoal: see Carbon

Citric acid (lemon or lime juice) (uncommon; 1gp/pt.): food store

Clay (common; 1gp/lb.): artist/sculptor, brickmaker, potter

Cloth (everyday; 1-10 gp/yd.): clothmaker, sailmaker, spinner, tailor, weaver

Club, oaken (common; 1 gp/ea.): weapon shop, woodcarver

Coal (common; 1 gp/lb.): brickmaker, quarry, smith

Cone, crystal or glass (scarce; 10 gp/ea.): glassblower, jeweler

Copper piece (everyday; 1 cp/ea.): moneylender

Copper wire, fine (common; 1 gp/ft.): smith

Corn extract (common; 2 sp/lb.): alchemist, food dealer, herbalist

Cricket, live (uncommon; 1 gp/ea.): bait shop, gathering

Crystal (uncommon; 1-10 gp/ea.): glassblower, jeweler

Dart (common; 5 sp/ea.): weapon shop

Demon ichor (Type I, very rare, 500 gp/oz.; Type II, very rare, 750 gp/oz.; Type III, very rare, 1000 gp/oz.): alchemist, magic shop

Dirt (everyday; free): gathering

Dirt, graveyard (common; 1 gp/oz.): graveyard, temple

Down (common; 1 sp/lb.): bowyer/fletcher, farm

Dragon bones (rare; 500 gp/set):[1] magic shop

Drum, small (uncommon; 10 gp/ea.): musical instrument shop

Dung (everyday; 1 gp/lb., packaged): stable

Dust (everyday; free): gathering

Eagle eye (rare; 20 gp/ea.): alchemist, magic shop

Egg, rotten (uncommon; 1 cp/ea.): farm, food dealer

Eggshell (common, 1 cp/ea.): farm, food dealer

Elixir made from the juice of dried plums and the oil of 5-8 beans of a castor plant (rare; 50 gp/oz.): alchemist

Evergreen (common; 1 sp/lb.): druid, lumber mill

Eyelash, normal (everyday; free): gathering

Eyelash of basilisk, ki-rin, ogre mage, or other spell-using creature (very rare; 100 gp/ea.): alchemist, magic shop

Fan (common; 1-6 gp/ea.): clothing store, tailor

Fat (everyday; 1 cp/lb.): farm, food store, tavern

Feather, exotic (scarce; 10-20 gp/ea.): clothing store, tailor

Feather, wing/white/owl (common/uncommon; 1-6 gp/ea.): farm, gathering, tailor

Firefly, live (uncommon; 1 sp/ea.): gathering

Firefly, tail (uncommon; 5 sp/ea.): magic shop

Fleece (common; 1 gp/lb.): farm, fuller, tailor, weaver

Flesh, human[7] (rare; 50 gp/bit): alchemist, magic shop, physician

Flint (common; 10 sp/ea.): armorer, candlemaker, smith, tobacconist, weapon maker

Flour, white (common; 1 sp/lb.): food store, miller

Flower petal (everyday; free): gathering

Fool's gold: see Iron Pyrite

Fur (common; 1-20 gp/skin): farm, fuller, furrier, tailor

Garlic (common; 5 cp/bud): food store, herbalist, tavern

Gauze (common; 1 sp/yd.): physician, weaver

Glass (uncommon; 10 gp/sq. ft.): glassblower

Glove (common; 1-6 gp/pr.): leatherworker, tailor

Glove, snakeskin (scarce; 25 gp/pr.): tailor

Gold (uncommon; price varies by weight and workmanship, base value 1 gp/1 gp wt.): goldsmith, jeweler, moneylender

Grain (everyday; 1 sp/lb.): bakery, brewery, farm, food store, miller, stable, tavern

Granite, dust or block (common; 1 sp/oz.): mason, quarry

Grasshopper hind legs (uncommon; 5 sp/ea.): gathering, magic shop

Gum arabic[8] (uncommon; 2 gp/oz.): alchemist, bakery, candy maker, physician

Gut (uncommon; 1 gp/yd.) butcher, musical instrument shop

Hairs from a strong animal (common; 1 cp/bunch): gathering, stable

Hammer, war (common; 1 gp/ea.): weapon maker

Hawk eye (scarce; 15 gp/ea.): alchemist, hawker, magic shop

Heart of a hen (uncommon; 1 sp/ea.): butcher, farm

Herbs, various (uncommon/rare; 2-40 gp/oz.): alchemist, herbalist

Herring scales, powdered (uncommon; 2 gp/oz.): alchemist, fishmonger, herbalist

Holly (common; 5 sp/oz.): druid, gathering

Honey/honeycomb (everyday; 1 sp/pt.): alchemist, beekeeper, farm, food store

Horn, carved (uncommon; 1 gp/ea.): carver, stable

Humus[9] (common; 1 cp/lb.): farm

Ice[10]: (varies)

Incense (common; 1 gp/stick): candlemaker, perfumer, temple

Inks, special (scarce, 100-500 gp/oz.; rare, 600-1000 gp/oz.): alchemist

Ink, normal or lead-based (uncommon; 10 gp/oz.): alchemist, paper/ink maker

Iron, various shapes and sizes (common; 1-6 gp/ea.): smith, weapon maker

Iron pyrite (uncommon; 5 gp/lb.): alchemist, magic shop

Jade circlet (rare; 5000 gp): jeweler

Lampblack (common; 3 cp/oz.): candlemaker, illuminator/scribe, painter, paper/ink maker

Lard (common; 2 cp/lb.): farm, food store, tavern

Leaf (everyday; free): gathering

Leaf from poison ivy, oak, or sumac (common; 1 sp/ea.): druid, gathering

Leather loop (common; 1-6 sp/ea.): leatherworker, tailor

Leek, crushed (common; 5 cp/ea.): food store, tavern

Licorice root, shaving (scarce; 15 sp/oz.): alchemist, food store, herbalist, physician, tavern

Lime, powdered or crushed (uncommon; 1 gp/lb.): alchemist, quarry, stonemason

Loam (common; 1 gp/lb.): brickmaker, farm, foundry, quarry, smith

Lodestone (rare; 25 gp/ea.): astronomer/navigator, chandler, magic shop

Magnets: see Lodestone

Mandrake root (scarce; 15 sp/ea.): alchemist, herbalist, physician

Marble, polished (uncommon; 1 gp/cu. in.): mason, quarry

Marigold (common; 1 cp/ea.): druid, flower shop, gathering

Mercuric-nitrite crystals (rare; 50 gp/oz.): alchemist, physician

Mercury[11] (scarce; 25 gp/oz.): alchemist, physician

Metal bar, rod, nail (common; 1-6 cp/ea.): barrelmaker, carpenter, smith, weapon maker

Mica (uncommon; 1 gp/cu. in.): mason, quarry

Milkfat, solidified (common; 5 sp/pt.): dairy, food store

Mirror, silver (uncommon, 20 gp/ea.): jeweler, silversmith

Mistletoe, borrowed (uncommon; 10 sp/sprig): gathering

Mistletoe, greater (scarce; as per Players Handbook)

Mithral plate (rare; 50 gp/1 gp wt.): armorer, jeweler, smith, weapon maker

Moonseed plant[12] (scarce; 5 gp/ea.): druid, flower shop, herbalist

Mud (everyday; free): gathering

Mushroom spores (rare; 50 gp/oz.): alchemist, herbalist, physician

Nettle leaves, crushed (uncommon; 10 gp/oz.): alchemist, druid, herbalist, physician

Nitre: see Saltpeter

Nut shells (common; 1 sp/lb.): food store, gathering

Oak bark/leaf (common 1 sp/lb.): druid, gathering

Octopus (giant) tentacle (rare, 50 gp/ea.): fishmonger

Oil (common; 1 gp/flask): alchemist, candlemaker

Oil, sweet/oil refined from hickory and walnuts (uncommon; 5 gp/flask): alchemist, bakery

Ointment of very rare mushroom powder, saffron, and fat (very rare; 500 gp/oz.):

alchemist, herbalist

Ointment of oil, poppy dust, and pink orchid essence (rare; 150 gp/oz.): alchemist, herbalist

Paddle, wooden (common; 1 sp/ea.): carpenter, woodcarver

Parchment (common; 10 sp/sheet): illuminator, paper/ink maker, scribe

Peas, split dry (common; 3 cp/lb.): food store

Phosphorus (uncommon; 5 gp/oz.): alchemist, glassblower, physician

Pigments (uncommon; 5 gp/oz.): alchemist, painter

Pine/pine cone (common; 1 cp/ea.): druid, gathering

Pine tar (common; 5 sp/pt.): alchemist, carpenter, painter, physician

Pineal gland, from human or humanoid creature[13] (rare, 250 gp/ea.): alchemist, magic shop, physician.

Pins, silver (uncommon; 1 sp/ea.): jeweler, silversmith

Pitch (common; 5 sp/pt.): carpenter, painter, physician

Plant, green (everyday; free): gathering

Plums, dried (common; 2 cp/doz.): food store

Pork rind (common; 5 cp/lb.): butcher, food store, tavern

Potion of heroism or superheroism (rare; 500/700 gp/ea.): alchemist

Prayer beads/prayer wheel/prayer book (common; 1-100 gp/ea.): temple

Prism, mineral (uncommon; 5 gp/ea.): glassblower, jeweler

Quicksilver: see Mercury

Quartz, rock crystal, smoky quartz (uncommon; 1-6 gp/ea.): glassblower, jeweler

Raisin (common; 3 cp/lb.): food store

Ram's horn (uncommon; 15 sp/ea.): farm

Reed (common; 1 cp/lb.): gathering, mill, weaver

Resin (common, 1 gp/oz. for ordinary sort; uncommon, 5 gp/oz. for resin from camphor tree): alchemist, musical instrument shop, painter, paper/ink maker, physician

Rhubarb leaf, powdered (uncommon; 5 sp/oz.): alchemist, herbalist

Roc eye (very rare; 500 gp/ea.): alchemist, magic shop

Rock (everyday; free): gathering

Rod of amber, crystal, or glass (uncommon; 15 gp/ea.): glassblower, jeweler

Rope (common; 50' for 4 sp): expedition outfitter, ropemaker

Rose petals (common; 1 sp/ea. rose): flower shop

Salt/rock salt (common; 1 gp/lb.): food store, herbalist

Saltpeter (uncommon; 1 gp/oz.): stable, quarry

Sand, fine/colored (uncommon; 1 gp/oz.): clockmaker, gathering

Scroll (uncommon-scarce; 10-60 gp/ea.): illuminator, paper/ink maker, scribe

Seashell (common; 1 sp/ea.): fishmonger, gathering, jeweler

Sesame seeds (uncommon; 2 gp/lb.): herbalist

Shamrock leaf (uncommon; 5 sp/ea.): druid, gathering

Silk, various (scarce; 50-300 gp/yd.): clothier, tailor, trader/importer, weaver

Silver (common; price varies by weight and workmanship): jeweler, silversmith

Sinew from strong animal (uncommon; 1 gp/ea.): alchemist, butcher

Skunk cabbage leaves (uncommon; 1 gp/cabbage): druid, gathering

Slug (giant) digestive juice (rare; 50 gp/flask): alchemist

Smoke (everyday; free): any fire source

Snake scales/skin/tongue (scarce; 6-12 gp/ea.): alchemist, magic shop

Snow[10]: (varies)

Soot: see Lampblack

Spectre, essence of (very rare; 750 gp/oz.): alchemist, magic shop

Spell books[14] (rare; 1000 gp + 100 gp/spell level): magic shop

Spell books, traveling[14] (rare; 500 gp + 100 gp/spell level): magic shop

Spheres of crystal, glass, or mineral (uncommon; 5 gp/ea.): glassblower, jeweler

Spider, live (uncommon; 1 gp/ea.): gathering, magic shop

Spider web (everyday; 1 gp/web): alchemist, gathering, magic shop

Squid (giant) tentacle (rare; 50 gp/tentacle): fishmonger

Squid secretion (rare; 50 gp/flask): alchemist

Stalactites (scarce; 5 gp/ea.): gathering

Steel (uncommon; 10-60 gp/sq. yd.): smith

Stone, small (everyday; free): gathering

Stone, square chip (common; 1 cp/ea.): mason, quarry

Straw (common; 5 sp/bale): farm, stable

String, piece (everyday; 1 cp/yd.): clothing store, any craft shop, tailor, weaver

Stylus (uncommon; 1 gp/ea.): engraver, paper/ink maker, scribe/illuminator

Sugar (common; 1 gp/lb.): food store, herbalist, tavern

Sulphur (uncommon; 1 gp/oz.): alchemist, physician

Sumac (uncommon; 1 gp/oz.): druid, gathering

Talc (uncommon; 1 gp/oz.): alchemist, beauty shop

Tallow (common; 1 cp/lb.): candlemaker

Tea, herb (uncommon; 1-6 gp/lb.): herbalist

Thread (common; 1 sp/spool): clothing store, tailor

Thorns (common; 1 sp/lb.): druid, gathering

Tort, minute (common; 3 sp/ea.): bakery

Tortoise/turtle shell (common; 3 sp/ea.): fishmonger, jeweler

Treacle (common; 5 sp/qt.): alchemist, food store, physician, tavern

Twigs (everyday; free): gathering

Umber hulk blood (very rare; 750 gp/flask): alchemist

Vampire dust (very rare; 1000 gp/oz.): alchemist, magic shop

Vellum (rare; 50 gp/sheet): paper/ink maker, scribe/illuminator

Vermillion (uncommon; 10 gp/oz.): alchemist, dyer, paper/ink maker

Vestments, clerical (uncommon; 100-600 gp/set): tailor, temple

Vial (common; 1 gp/ea.): alchemist, glassblower

Vinegar (common; 5 cp/qt.): food store, tavern, wine shop

Water (everyday; free): gathering

Wax (common; 1 sp/lb.): candlemaker

Whitewash (common; 1 gp/gal.): painter

Willow or other flexible wood (common; 1 cp/yd.): carpenter, druid, gathering, lumber yard

Wood, small piece (everyday; free): gathering

Wool (common; 1 cp/oz. unwoven, 1- 20 sp/yd. woven): farm, fuller, tailor, weaver

Wytchwood[15] (uncommon; 5 gp/piece): druid

Yellow-tinted glass, crystal, or mica (uncommon; 1-6 gp/ea.): glassblower, jeweler

Notes:

1 — Alkaline salts are found in natural water and arid soils.

2 — Amaryllis (Hypoxis) stalks are native to southern Africa and would be uncommon in that climate. They are also known as "Belladonna lilies."

3 — Bitumen is obtained by distillation from coal or petroleum, and is occasionally found naturally.

4 — Human blood is actually not rare, but because its indiscriminate gathering is likely to cause trouble with the local authorities, it is a troublesome substance to obtain.

5 — Bromine salts are obtained from sea water and are only uncommon in the vicinity of the ocean.

6 — Castor beans are native to tropical Africa and Asia, and are common in similar climates.

7 — Human flesh poses the same problem as human blood; see Note 4 above. Both can be "gathered" by the spell caster, of course, but watch out for alignment problems.

8 — Gum arabic is a gum resin exuded by various African trees of the genus *Acacia*. Because it travels well, and has many uses, it is only uncommon.

9 — Humus is found in compost heaps. It is not made from chick peas.

10 — Ice or snow is common or everyday in appropriate climates, and unavailable without magic in other climates.

11 — Mercury has been known since ancient times, but was thought to have uses only in alchemy and medicine. It is also known as quicksilver (q.v.).

12 — Moonseed plants are found in moderate, temperate, European climates.

13 — For a pineal gland from human or humanoid creature, see Notes 4 and 7, above.

14 — Spell books and traveling spell books are treated in detail in the Best of DRAGON® Vol. III anthology. If the spell caster desires to make his own, the cost will be the same.

15 — Wytchwood is also known as Wytch

Elm or Witch Elm, and is found in temperate climates.

Fabricated items

Certain material spell components must be specially made, either by skilled craftsmen or by the spell caster personally. The following table provides information on those components which must be fabricated, costs, and how long it will take. Spells are identified by class: (C) = cleric, (D) = druid, (M) = magic-user, (I) = illusionist.

Table VI
Fabricated material spell components

Augury (C): A set of gem-inlaid sticks. These sticks can be manufactured by a jeweler in 1-4 weeks at a cost of 500 gp per set.

Plane shift (C): A small, forked metal rod. Tuning forks can be made and tuned by a smith or musical instrument maker in 1-6 days for 25 gp.

Changestaff (D): A staff of ash, oak, or yew wood made from the limb of a tree which had been struck by lightning within the past 24 hours. Obtaining the tree limb requires one full day of searching following a lightning storm. If your campaign has no system to determine the occurrence of such a storm, assume a 10% chance plus 1% per day, cumulative. There is a base 50% chance of finding such a tree. Searchers may be hired to help in this search. Normal searchers add 10% to the chance for each additional person; their cost is determined as per the DMG, p. 29. Druids or rangers add 25% per person, and cost 150 gp per day to hire. Curing the staff by sun drying and special smoke requires 28 days. Shaping, carving, smoothing, and polishing requires another 28 days. The finished staff, showing scenes of woodland life, is then rubbed with the juice of holly berries. This work must be done by a druid of at least 3rd level, and will cost 5,000 gp.

Levitate (M): A piece of golden wire bent into a cup shape with a long shank on one end. A goldsmith can manufacture this in one day for a cost of 100 gp.

Deeppockets (M): A tiny golden needle and a strip of fine cloth given a half-twist and fastened at the ends. A tailor can manufacture this in one day at a cost of 100 gp.

Whip (M): A small bit of silk braided into a miniature whip. A tailor can manufacture this in 1-3 days for a cost of 15 gp.

Clairaudience (M): A small silver horn of 100 gp value. This can be manufactured by a silversmith in 7-12 days for 100 gp.

Tongues (M): A small clay model of a ziggurat. This can be manufactured by a potter, sculptor, or mason for 100 gp in 7-12 days.

Melf's minute meteors (M): A small golden tube, 1000 gp cost. This can be manufactured by a goldsmith or jeweler in 14-21 days for 1000 gp.

Dig (M): Miniature shovel and tiny bucket. A smith, jeweler, or other craftsman can make these items in 1-3 days for 50 gp.

Rary's mnemonic enhancer (M): An ivory plaque of at least 100 gp value. This can be carved by a jeweler, sculptor, or carver for 100 gp in 7-12 days.

Magic mirror (M): A silver mirror of 1000 gp cost. This can be manufactured by a silversmith for 1000 gp in 14-21 days.

Leomund's secret chest (M): An exceptionally well crafted and expensive chest costing at least 5000 gp, and a tiny replica, perfect in every detail. The chance of finding a master craftsman capable of this work is 50% adjusted by the size of the city. The cost of doing the work is 5000 gp + (50-5000) gp. The replica costs 25000 gp + (25-2500) gp. The work will take 7-12 months.

Mordenkainen's faithful hound (M): A tiny silver whistle. A silversmith can manufacture such a whistle in 7-12 days for 50 gp.

Sending (M): Two tiny cylinders, each with one open end, connected by a short piece of copper wire. A smith can manufacture this device in 1-8 days for 50 gp.

Legend lore (M): Strips of ivory formed in a rectangle. This can be made by a jeweler or sculptor in 1-3 days for 100 gp.

Project image (M): A small replica (doll) of the magic-user. For 100% spell effectiveness, this doll should be prepared by a witch or magic-user, at a cost of 300 gp in 1-4 weeks. A sculptor or tailor could produce such a doll for 100 gp, but the spell would only have 50% effectiveness in terms of range and duration.

Repulsion (M): A pair of small magnetized iron bars attached to two small canine statuettes, one ivory and one ebony. A skilled carver or craftsman could make this device in 7-14 days for 200 gp.

Spiritwrack (M): An illuminated sheet of vellum. Although the final product of this spell must be personally produced by the magic-user, the vellum can be illuminated by a trained scribe in 7-14 days for 200 gp.

Contingency (M): An elephant-ivory statuette of the magic-user. This can be carved by a good sculptor in 1-4 weeks for 1500 gp.

Duo-dimension (M): A thin, flat ivory likeness of the spell caster, gold filigreed, enameled, and gem-studded at a cost of 5000-10000 gp. This can be manufactured by a trained sculptor in 2-8 weeks at a cost of 5000 gp + (d6 x 1000) gp.

Mordenkainen's sword (M): A miniature platinum sword with grip and pommel of copper and zinc at a cost of 500 gp. A good smith could manufacture this in 1-4 weeks at the listed cost.

Mordenkainen's magnificent mansion (M): A miniature portal carved from ivory. This can be carved by a jeweler, sculptor, or trained carver in 7-14 days for 250 gp.

Volley (M): A bit of bent willow or other flexible wood, crisscrossed with specially prepared strands of gut. A carpenter or musical instrument maker can build this in 1-6 days for 100 gp.

Bigby's clenched fist (M): A small device consisting of four rings joined so as to form a slightly curved line, with an "I" upon which the bottoms of the rings rest, the whole fashioned of an alloyed metal of copper and zinc. A smith can make a set of brass knuckles in 1-6 days for 100 gp.

Hypnotic pattern (I): A crystal rod filled with phosphorescent material; can be made by a glassblower in 7-14 days for 300 gp.

Variable spells

Some spells have material components which vary with each casting. The spell caster should write down the material components to be used, and where he intends to get them, prior to casting. The DM, using the guidelines in the Players Handbook and this article, can then determine availability and costs, as well as the effectiveness of the proposed spell components. Expensive, rare, or particularly well chosen materials should result in full (or even slightly improved) spell effectiveness; a half-hearted attempt to satisfy the material requirements should be penalized.

Table VII
Variable spells

Druid spells:
- *Animal friendship*
- *Slow poison*
- *Trip*

Magic-user spells:
- *Mount*
- *Dismissal/Beckon*
- *Fabricate*
- *Enchant an item*
- *Legend lore*
- *Banishment*
- *Clone*
- *Binding*

Illusionist spells:
- *Minor creation*
- *Vision*
- *Mirage arcane*

Reusable items

Most material spell components vanish upon use. A few, however, survive. Such reusable items are particularly desirable for spell casters.

The following table lists all such material spell components. In some cases, it is not clear from the spell descriptions whether the item is meant to be reusable or not; in those cases, a "(?)" follows the item. In the absence of official rulings on these items, the DM should use discretion in making the items either reusable or expended.

Table VIII
Reusable material spell components

Cleric spells, various: holy symbol

Sanctuary: a small silver mirror

Augury: A set of gem-inlaid sticks or dragon bones

Locate object: a piece of lodestone (?)

Atonement: prayer beads, prayer wheel, or prayer book

Find the path: divination counters favored by the cleric (as for *augury*)

Control weather: prayer beads

Druid spells, various: mistletoe or holly
Shillelagh: an oaken club
Changestaff: a staff of ash, oak, or yew wood made from the limb of a tree which had been struck by lightning within the past 24 hours.

Magic-user spells
Read magic: a clear crystal or mineral prism (?)
Bind: rope or ropelike object (?)
Clairaudience: a small silver horn of 100 gp value (?)
Lightning bolt: a bit of fur and an amber, crystal, or glass rod (?)
Detect illusion: a piece of yellow-tinted glass, crystal, or mica (?)
Melf's minute meteors: a small golden tube of 1000 gp cost
Magic mirror: a silver mirror of 1000 gp cost
Leomund's secret chest: two custom-fabricated chests
Magic jar: a large gem or crystal (?)
Mordenkainen's faithful hound: a tiny silver whistle (?)
Project image: a small replica (doll) of the magic-user (?)
Contingency: an elephant-ivory statuette of the magic-user (?)
Cacodemon: a brazier
Trap the soul: a very large and expensive gem (?)

Illusionist spell
Hypnotic pattern: a crystal rod filled with phosphorescent material

Spell substitutions

Sometimes, material spell components can't be found. The Players Handbook, p. 64, notes that "Substitute materials might be allowed. This is up to your Dungeon Master. It should be noted that such substitutions could affect spell range, duration, area of effect, etc." If you decide to allow substitutions, their effectiveness should be judged on (a) appropriateness and (b) expense.

In the AD&D game's magic system, material spell components tend to either follow the Laws of Magic or are puns on modern-day references. Good material spell component substitutions should have the same characteristics.

The Laws of Magic require that the method of the spell be an analog to reality in some way. The Law of Similarity, for example, states that events resemble causes, which is the principle behind pouring water on the ground as part of a rain dance. The Law of Contagion, which states that things once in contact continue to interact from a distance after separation, is the principle behind a voodoo doll.

Examples of modern-day references and puns in the AD&D magic system include the brass knuckles used in *Bigby's clenched fist* (the glove itself being an example of the Law of Similarity), the copper piece used in *ESP* ("penny for your thoughts"), or the tin-can telephone in *sending*, which implies the Law of Contagion.

Higher-level spells generally have more expensive material spell components than lower-level spells. The addition of high-cost components may increase spell effectiveness, at the discretion of the DM. This should not exceed the addition of one level to the spell caster's level for casting effectiveness for each doubling of the cost of material spell components.

Of course, poorly chosen or cheap material spell components will substantially reduce spell effectiveness, or possibly not work at all . . . but the spell caster may not know this in advance.

Selling material components

A party of adventurers that kills a black dragon, an umber hulk, a spectre, etc., might elect to take the blood, ichor, or essence back to civilization to sell to the local alchemist or magic shop. This is a good way for a resourceful party to make some extra money.

The price an alchemist or magic shop will offer will only be half the sale price as listed in Table V — if very large quantities are offered for sale, the offering price will plummet to as low as one-tenth. Of course, if the party has sold several gallons of black dragon's blood to an alchemist, the level of rarity in that area of the world should drop considerably.

Magic shops and some expedition outfitters might want to buy magic items, potions, and scrolls found by the party which are surplus to their needs. The price offered will run about one-half the sale price in the Dungeon Masters Guide. If a party member wants to buy an item back, he will, of course, be charged full price.

At the Dungeon Master's discretion, magic shops may have a few select enchanted items, scrolls, etc., for sale. These can either be generated randomly, using the tables on pp. 121-125 of the DMG, or selected by the DM. As always, the DM should not allow a randomly generated result to place an item of extreme power into the party's hands.

Using the system

Greycloak, a 5th-level magic-user, is preparing for a several-week expedition to defeat the evil wizard Ashlock, who inhabits an old dungeon in the mountains. Because he must travel light, he has obtained and prepared a traveling spell book (500 gp) with the spells *charm person, magic missile, sleep, stinking cloud, forget,* and *phantasmal force* (1000 gp to inscribe). Fortunately, *charm person, magic missile,* and *forget* have no material components.

Using the spell descriptions in the Players Handbook and the tables in this article, Greycloak makes the following list:

Sleep: a pinch of fine sand (uncommon; 1 gp/oz.), rose petals (common; 2 sp/ea.), or a live cricket (uncommon; 1 gp/ea.)

Stinking cloud: a rotten egg (uncommon; 1 cp/ea.) or several skunk cabbage leaves (uncommon: 1 gp/cabbage).

Phantasmal force: a bit of fleece (common; 1 gp/lb.)

Greycloak has paid 500 gp to the local magician's guild in dues to use the guild's private magic shop. In order to make sure he has ample supplies for the upcoming adventure, he wants to buy ten sets of ingredients for each spell.

The magic shop is located in a medium-sized town (-10%), and is run by a 3rd-level magic-user (no adjustment). *Sleep* is a 1st-level spell, so the base chance to have the most scarce of the possible components (uncommon, -10%) is 80%. Greycloak rolls less than 80% ten times, and receives ten packets of fine sand and/or rose petals in a waterproof box, for which he pays 100 gp.

The next item on Greycloak's shopping list is the ingredients for *stinking cloud,* a second-level spell with uncommon components. Again, there is an 80% chance that the components will be in stock, but this time Greycloak rolls an 85% on his fifth roll, meaning that he can only buy four sets of components here, for a price of 20 gp each, or 80 gp. "Make sure they're packaged tightly." Greycloak growls. "Last time the party made me stay twenty feet downwind!"

Because he still needs six more rotten eggs (or skunk cabbage leaves) to get his desired amount, he decides to visit the local alchemist. He could, of course, visit a farm or a food dealer, but he wants to make sure that the ingredients are pre-packaged. There is a base 40% chance that the local alchemist will sell material spell components: the roll is successful. The chance of the items being in stock is 100% (base), -20% (alchemist), -10% (medium town), -10% (uncommon component) = 60%. This time, Greycloak succeeds in making six rolls, and finishes his purchase for a price of 15 gp/level x 2 levels x 6 sets = 180 gp. He grumbles at paying the higher price, but likes the odor-proof containers.

The third item on his list, fleece for the *phantasmal force* spell, would cost 30 gp for each casting if purchased in the local magic shop. "Outgrageous, what these magic dealers get away with," Greycloak mutters. He visits the local fuller's shop, which is 90% likely to sell fleece, a common item. He buys a pound of fleece for 1 gp, and spends another gold piece to have his purchase wrapped.

Finally, all the preparation is complete. His horse has been groomed and fed by stableboys, his dagger sharpened, all his magic items carefully checked and ready for use. "Now for a good night's sleep," Greycloak says to himself, and yawns. "And on the morrow, the adventure begins!"

Conclusion

I hope this information will allow the more active use of material spell component rules in your campaign. Properly used, material spell components add to the romance and realism of magic use, and somewhat restrict the power of spell casters.

Finish fights faster

A simpler system for unarmed combat

by Roger E. Moore

From issue #83, March 1984

The rules for weaponless combat in the AD&D® game system are difficult to use and time-consuming. Many players skip over them or develop their own systems for unarmed combat. Part of the problem lies with the methods for detemining hits, damage, and subdual damage, which often require players to calculate percentage differences in opponents' heights and weights, and so forth. This is confusing and somewhat daunting to players and Dungeon Masters alike.

Following is a suggested alternative to the weaponless combat system in the Dungeon Masters Guide. It divides such combat into three attack modes: pummeling, kicking, and grappling. Any character can use these attack modes except monks, who are given special training in open-hand attacks and are treated as per the Players Handbook.

None of the three modes of weaponless combat may be combined with any weapon attack, spell attack, or psionic attack, but a psionic defense mode and a weaponless combat mode may be used at the same time. A character who can make more than one weaponless attack per round is also able to switch modes between those attacks, as long as each opponent is not attacked in more than one way. In other words, any character fighting a single opponent cannot change from one attack mode to another during a round. Anyone can change attack modes from one round to the next. (Obviously, circumstances may sometimes make it impossible to follow these guidelines.)

In an attack by an unarmed character against an opponent with a weapon, the armed opponent generally gains a +3 on initiative die rolls to reflect the longer reach of the weapon. This does not apply when the opponent is armed with claws or dagger(s), in which case the reach of the weapon is minimal and initiative is determined as usual.

These rules were meant to apply only to combat between opponents who are manlike in shape (see the list given in the pummeling rules). Only very rarely does unarmed *combat occur with other types of oppo*nents. And often, only a monk character would stand a chance to harm an opponent like a bear, for instance, using unarmed combat techniques. Everyone else — that is, anyone who uses the "regular" weaponless combat system instead — must use a weapon to inflict damage on an opponent in such cases.

Only barbarian characters can use unarmed combat to harm monsters who are otherwise hit only by magical weapons, provided that the barbarian is of sufficient level to do so.

To use unarmed combat, a player simply indicates his character's intention to do so at the start of a melee round, and the DM then follows the directions in the appropriate section (pummeling, kicking, or grappling). This system has been made as simple as possible without sacrificing game "realism," and at the same time staying in accord with the spirit of the AD&D game combat rules.

PUMMELING

1. Two pummeling attacks may be made per round by members of non-fighter classes, by humanoid monsters (those listed below), and by lower-level members of the fighter class (fighters and paladins of levels 1-6, rangers of levels 1-7, and barbarians and cavaliers of levels 1-5).

Three pummeling attacks may be made per round by fighters and paladins of levels 7-12, rangers of levels 8-14, and barbarians and cavaliers of levels 6-10.

Four attacks per round may be made by fighters and paladins of level 13 or higher, rangers of level 15 or higher, and barbarians and cavaliers of level 11 or higher.

Any attacker must have at least one hand free to pummel.

2. The attacker makes a normal roll to hit against the opponent, applying strength bonuses as well as armor class adjustments to hit for a fist or open hand against the armor type the opponent is wearing (for these, see this article's appendix). The opponent gets armor class adjustments for high or low dexterity as usual.

Add a further +1 to hit if the attacker is using a dagger pommel to strike with, or +2 to hit for an attacker using metal gauntlets or cesti. (These two bonuses are not cumulative.) The attacker may also be eligible for these bonuses to hit: +2 vs. an encumbered opponent, or on an attack from behind (but thieves and assassins, of course, strike from behind at +4); or, +4 against opponents who are prone, *slowed*, partially bound, or stunned. Any pummeling attack automatically hits an opponent who is immobile (e.g., asleep, *held*, or paralyzed).

If the attacker is charging, the *first* pummeling attack is made at +2 to hit, but no other unarmed attack during the melee receives the same bonus. Also, note the penalties to armor class for a charging attacker, as outlined in the Dungeon Masters Guide, p. 66.

3. If a hit is scored, determine damage according to this table:

Attacker strength	"To hit" modifier	Pummel damage	Chance to stun
3	-3	1	0%
4-5	-2	1	0%
6-7	-1	1-2	0%
8-9	0	1-2	01%
10-11	0	1-2	02%
12-13	0	1-2	04%
14-15	0	1-2	07%
16	0	1-3	10%
17	+1	1-3	13%
18	+1	1-4	16%
18/01-50	+1	2-5	20%
18/51-75	+2	2-5	25%
18/76-90	+2	3-6	30%
18/91-99	+2	4-7	35%
18/00	+3	5-8	40%
19	+3	6-9	50%
20	+3	7-10	60%
21	+4	8-11	70%
22	+4	9-12	80%
23	+5	10-13	90%
24	+6	11-14	100%

Bonuses to damage: +1 for pummeling with a dagger pommel, or +2 for pummeling while wearing metal gauntlets or cesti.

Note: Strengths higher than 18/00 are *given for characters using magical* potions or effects to increase their strength to giant levels (see *girdle of giant strength*, DMG, p. 145).

The chance of stunning an opponent with a given blow is equal to one's chance to bend bars/lift gates. A stunned combatant is disoriented for the remainder of the current round and all of the following round, during which time his attacks are made at -1 to hit, and he loses the benefit of any dexterity bonuses to armor class. In addition, any character attacking a stunned opponent does so with a +4 bonus to hit, unless the attacker is also stunned, in which case the -1 penalty to hit applies instead.

The effect of consecutive or close-together stunning blows is not cumulative; a combatant cannot be stunned when he is already in that condition. However, it is possible for an attacker to (in effect) keep an opponent continually stunned by winning the initiative in every odd-numbered round and landing a stunning blow on the first pummeling attack that follows in that round. Monks are immune to this stunning effect, as are all fighter-class characters (including paladins, rangers, etc.) who are high enough in level to get three or more pummeling attacks per round.

Pummeling damage is considered "real" damage, and may be healed the same as any other sort of damage (by the use of spells or potions, by resting, etc.). When a victim takes enough damage from a particular pummeling attack to bring that character to zero hit points, the victim falls unconscious for 1-4 turns. He is left with *zero* hit points during this time; points of damage that would have brought his hit point total to less than zero are simply dropped. This allows captives to be taken, and reflects the generally non-lethal nature and intent of weaponless combat. However, damage taken from a monk's open-hand attack is treated like any other attack damage, and *can* kill opponents.

4. If an attacker is using the pommel of a magical dagger, the "to hit" and damage bonuses of the dagger may be applied to pummeling attacks as well.

5. Hard armor (AC 5 or better) is bad news for bare-handed attacks. A character who attempts to pummel someone wearing hard armor will take 1 point of damage (plus his own damage bonus for exceptional strength) with every strike. Using a dagger pommel or a rock, or wearing padded metal gauntlets or cesti, will prevent this "self-inflicted" damage.

6. Members of all of the player character races — humans, dwarves, elves, half-elves, half-orcs, gnomes, and halflings — may make pummeling attacks. Monsters of manlike shape and size (up to the height of an ogre) may also make pummeling attacks. Note that some monsters, like quaggoth and trolls, do not pummel because they have effective claw attacks instead.

If the strength of a pummeling combatant is not known, use the following list as a guideline to the average strength for a member of the character or creature's race.

8 — halfling*
9 — kobold, skulk, tasloi, xvart
10 — gnome*, goblin, human*
11 — frost man, gibberling, half-elf*, spriggan (small), svirfneblin
12 — derro, duergar, elf*, half-orc*, orc
14 — dwarf*, norker
15 — grimlock, hobgoblin, qullan
16 — gnoll, half-ogre*
17 — bugbear, flind
18 — cyclopskin, ogre
(no percentile roll)
18/01 — ogrillon
* — average NPC value

Leader types and chieftains of these races will be somewhat stronger than average, as a rule, and females will generally be somewhat weaker. Ogrillons are exceptional in two ways: their tough fists and high strength enable them to deal 2-7 points of damage on a pummeling attack (the only way an ogrillion fights), and, unlike "normal" pummeling attacks, damage from ogrillon blows can kill.

KICKING

1. Members of the fighter class (or one of its subclasses) may attack by kicking twice per round. All other characters and creatures can attack by kicking once per round. (See note 5 for information on monks.) To make even a single kicking attack, *both* feet must be unchained and otherwise unencumbered and free to move.

2. A kicking attempt is resolved by making a normal "to hit" roll (including strength bonus or penalty, if any), but incorporating the adjustments for armor class as if the attacker were using a club. Barefoot kicking is done at -1 "to hit," but the attacker takes no damage from kicking hard armor, unlike pummeling. Bonuses apply to the chance to hit against opponents hampered in some way, as per the pummeling rules. The attacker gets +2 "to hit" when making a charge, but only one kick can be made in the first melee round immediately following the charge.

3. If a hit is scored, use the pummeling table to determine a base figure for damage according to strength. A kick attack gets a +2 bonus to damage if the attacker is wearing hard or metallic boots, or +1 to damage if the attacker is wearing soft boots or is barefoot. Also, a kick made at the end of a charging run is +2 to damage over and above these standard bonuses.

The chance to stun an opponent by kicking is the same as for a pummeling attack, dependent on strength. Damage taken from kicking is treated the same as any other damage. Unlike pummeling damage, kicking damage can kill by reducing the victim's hit points to below zero.

A character with a strength of 18 or above will automatically knock down an opponent if maximum damage is scored in a kicking attack. A character with a 16 or 17 strength will make a knockdown on a maximum (3 hp) kick attack. A character with a strength of 6 through 15 has a 25% chance of making a knockdown on a maximum-damage (2 hp) kick attack, and characters with strengths of less than 6 cannot make knockdowns.

A character who has been knocked down loses any further attacks in the current melee round and automatically loses initiative in the following round. Only opponents who are no more than 1′ taller than the attacker are subject to knockdowns.

4. Monsters will use kicking attacks only in the rarest circumstances, such as when the monster is cornered and has no other way to attack. But even in those cases, the monster will generally attempt to pummel before trying to kick.

5. Monks may be assumed to interchange hand and foot attacks, at the referee's option, freely substituting any number of their regular hand attacks for kicks. A kick from a monk gains an additional +1 on damage rolls, and monks do not get a -1 penalty on barefoot "to hit" rolls, but they must use armor class modifiers like everyone else.

GRAPPLING

1. No character or monster can make more than one grappling attack per round. The attacker must have both hands free and cannot be holding something in one or both of them.

2. A character or monster attempts a grappling attack by making a normal "to hit" roll and incorporating adjustments for hampered opponents and for charging, as given in the pummeling rules. No armor class adjustments are used, unlike pummeling and kicking. However, each type of grappling attack carries a penalty "to hit" according to its difficulty and complexity. Likewise, damage varies from one attack form to another. The following list gives each attack form, its "to hit" penalty in parentheses, and notes on damage and other details.

A: Pin one arm and hold (-2) causes 1 point of damage when the pin is applied and another 1 point for each round the hold is maintained. The opponent can break the pin immediately (but not negate the initial 1 point of damage) by making a successful roll to open doors in the same round. If the pin is not broken, it can be maintained from round to round if the attacker continues making the required roll "to hit" and if the opponent continues to fail his roll to break the hold. An opponent pinned in this way can still make a pummeling attack with his free hand, or kick, or strike (at -2 "to hit") with a weapon being held in the unpinned hand. This attack form can be turned into a pin of both arms (attack form B) if the attacker makes a second roll "to

hit" for attack form A in a subsequent round; however, the hold is broken entirely if the second attack fails.

B: Pin both arms and hold (-4) causes 1-2 points of damage initially and another 1-2 points for each round in which the hold is maintained. As above for attack form A, the opponent must make an "open doors" roll to free one arm from the pin. He is entitled to two separate rolls in the same round to try to break the hold entirely; if the opponent succeeds in freeing only one arm, the attack is then treated as a one-arm pin (attack form A), for as long as the one-arm hold is maintained. An opponent with both arms pinned may try to kick, throw (attack form F), or knock flat (attack form D) his attacker, but cannot effectively use any other attack method. The attacker may turn this hold into a bear hug (attack form C) in a subsequent round by simply doing so; no roll "to hit" is required in this case.

C: Bear hug/crush (-2) does 1-4 points of damage, plus the attacker's strength bonus or penalty, for each round the hold is maintained. Since this hold is applied only to the torso, the opponent has his arms and hands free; he may strike back with a weapon (at -2 "to hit") or by pummeling or kicking, or by trying to throw his attacker or knock him flat. If either of the latter two attacks succeeds, the attacker's hold is broken. Otherwise, the hold may be maintained until the defender does 3 points of damage or more in a single counterattack, or until the attacker loses half of the hit points he had when the hold was begun.

D: Knock flat and hold down/overbear does 1-6 points of damage, plus strength bonus or penalty, per round. The opponent can try to "shake off" the attacker and get back to his feet, at a chance equal to twice the character's percentage roll for bending bars/lifting gates. Or, the opponent can try to pummel or kick, or may attack with a weapon (if possible) at -4 "to hit." The attacker can maintain his superior position and keep dealing damage to the opponent, as long as desired or until the opponent causes 3 points of damage or more in a single counterattack, or until the attacker is reduced to half of the hit points he had when the overbearing attack was made.

E: Choke hold (-4) does 1-6 points of damage, plus strength bonus or penalty, per round. The opponent makes all strikes against the attacker at -2 "to hit," including unarmed attacks — except for an attempt to throw the attacker (attack form F), which is still done at the normal chance, using only the standard -6 penalty "to hit."

F: Throw/flip (-6) does 1-10 points of damage, plus strength bonus or penalty, only in the round the throw is accomplished (also see Rule 3 below). In addition, the opponent is automatically stunned as per the pummeling rules (exceptions allowed), and automatically loses his next initiative roll.

G: Trip (-2) does 1-2 points of damage in the round it is accomplished, if the opponent fails to roll his dexterity score or less on 3d6. The opponent is able to get back to his feet, if desired, for the start of the next round, but any or weapon being held may have been dropped (50% chance) in the fall. If so, the opponent automatically loses initiative for the next round if he wants to retrieve the object immediately.

An unarmed attacker may use only one grappling attack form per round, but may switch attack modes from round to round. All damage suffered from grappling attacks is treated the same as damage from pummeling attacks. Opponents taken to zero hit points or less will fall unconscious with zero hit points and will remain in that condition (unless slain) for 1-4 turns, after which time they will regain consciousness with 1 hit point. The remainder of damage is recovered by normal means (rest or magic).

3. An attacker receives +2 "to hit" when attempting to grapple an opponent less than one-half of the attacker's height, and a +2 to damage on any hit with attack form F (throw/flip).

An attacker suffers a -2 penalty "to hit" when attempting to grapple an opponent who is more than 1½ times the attacker's height, and against such opponents attack form F (throw/flip) cannot be used.

Appendix: Armor class adjustments "to hit" for pummeling and kicking

	Armor class								
	2	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**
Fist or open hand	-7	-5	-3	-1	0	0	+2	0	+4
Bare foot (as club)	-5	-4	-3	-2	-1	-1	0	0	+1

Armor classes better than 2 are treated as AC 2.
Opponents having AC 8 or AC 10 are assumed to *not* be using shields; opponents with AC 9 *are* assumed to have shields.

Two-fisted fighting

Wielding more than one weapon

by Roger E. Moore

From issue #68, December 1982

One of the more obscure rules in the Dungeon Masters Guide is on p. 70, under "Attacks With Two Weapons." It states, briefly, that a character may choose to attack with a weapon in each hand if so desired. The weapon in the favored hand may be any one-handed weapon, but the other hand must carry either a hand axe or a dagger. Dexterity affects combat, with increasing penalties "to hit" for characters with relatively low dexterity and lesser penalties for those with higher dexterity.

This rule needs expansion; it leaves a lot of situations open to interpretation, and some of the potential problems and benefits should be described in more detail. If Dungeon Masters allow characters to use a weapon in each hand, characters will obviously become more powerful offensively. High-level fighters with high dexterity will become particularly fearsome in combat. Other character classes could also benefit from this ruling. However, players may well not choose to have their characters use such an attack mode, since they will generally be unable to use a shield to defend themselves at the same time. Though the expansion of the rules in the DMG presented here is unofficial, I have tried to make it workable and logical within the present framework.

Handedness should be established for each character in whatever manner the DM sees fit, with either the right or left hand becoming dominant; it's best to let the player make this simple choice rather than using a table. Once declared, handedness is permanent for that character, alterable only by use of a *wish* or an act of the gods.

The following table, adapted from the DMG, gives the penalties "to hit" for a player character using two weapons, one in the primary hand and the other in the secondary hand:

Character's dexterity	Primary hand	Secondary hand
3	-5	-7
4	-4	-6
5	-3	-5
6-15	-2	-4
16	-1	-3
17	0	-2
18-20	0	-1

These scores were determined by using a base "to hit" penalty of -2/-4 for the primary/secondary weapon hand, and adding the Reaction/Attacking adjustments for dexterity, as given in the Players Handbook. If a character uses a weapon in his secondary hand without using a weapon in the primary hand or while holding a shield in the primary hand, the penalties "to hit" for the secondary hand should be used as shown above. Rather than have a separate category of people defined as ambidextrous, able to use a weapon equally well in either hand, persons with high dexterity (17+) could be considered ambidextrous; their secondary hands will function almost as well as their primary hands.

As to the sorts of weapons that may be used in the primary and secondary hands, the following selections are given. It was arbitrarily decided to restrict the types of weapons usable in the primary hand to those not exceeding 4′ in length or 100 gp in weight, and to those which can be used in a space of 4′ or less. Secondary hand weapons would be limited to one-half of the above specifications. These rules would govern weapon use for characters of approximately human size (5′ to 7′ height).

Weapons usable in primary hand: battle axe, hand axe, club, dagger, horseman's flail, hammer, footman's mace, horseman's mace, footman's pick, horseman's pick, scimitar, broad sword, long sword, short sword.

Usable in secondary hand: hand axe, dagger, hammer, horseman's mace, horseman's pick, short sword.

The DMG states that only a dagger or hand axe may be used as a secondary hand weapon. DMs are free, of course, to adhere strictly to this ruling; the selections above were added to increase variety within a reasonable degree.

Characters using a weapon in each hand will effectively double the number of attacks they may make each round, as shown in the table below. Such attacks would apply only to thrusting or striking weapons. Fighters and members of fighter subclasses in combat with creatures having less than one hit die will gain an additional attack. For instance, a 2nd-level fighter normally gets 2 attacks per round with a weapon in each hand, and has 3 attacks per round in the same situation against a creature with less than one hit die.

Attacks per round with two weapons

Class & level	Attacks/round
Fighter 1-6	2
Paladin 1-6	2
Ranger 1-7	2
Other classes (of any level)	2
Fighter 7-12	3
Paladin 7-12	3
Ranger 8-14	3
Fighter 13 & up	4
Paladin 13 & up	4
Ranger 15 & up	4

A character striking an even number of times per round will have those attacks divided evenly and alternately between the two weapons being used, starting with the primary hand weapon. If the character strikes an odd number of times, the attacks will be made alternately between the two weapons, starting and ending with the primary hand weapon.

Any strength bonuses to hitting and damaging scores are applied to attacks made with either hand. Any non-proficiency penalties for using a weapon a character has not used frequently are accounted for in the attacks a character makes with that weapon, no matter which hand it is used in.

A character may, if desired, hold both a dagger and a *small* shield in the secondary hand. In such a case, at the start of each round of combat, the character must declare whether he is going to attack with the dagger or defend with the shield in that round; the character *cannot* gain the shield's benefit and use the dagger in the same round. No other weapon but a dagger is suitable for this kind of tactic. Attacks with the dagger must be made at an additional -1 penalty "to hit," on top of all other penalties or bonuses "to hit," because of the weight of the shield on the forearm.

For characters of racial types generally shorter in height than 5′, the following selection of weapons for primary and sec-

ondary hand use are given. Those printed in *italic* type may be used in the primary hand by dwarves only, since only they are massive and strong enough to manipulate the indicated weapons. Halflings, gnomes, and other small races of 3′ to 5′ average height may make use of the other weapons.

Weapons usable in the primary hand by those under 5′ tall: hand axe, *club*, dagger, hammer, horseman's mace, horseman's pick, *scimitar, long sword*, short sword.

Weapons usable in the secondary hand by those under 5′ tall: hand axe, dagger.

As a side note, the only other weapons a dwarf could logically use one-handed (with a shield) besides those mentioned above would be the horseman's flail, footman's mace, and broadsword. All other weapons (including the ever-popular battle axe) must be used two-handed because of their size and weight.

The Legends & Lore book offers a couple of examples of characters who commonly use two weapons: Fafhrd and the Gray Mouser from the Nehwon mythos. Interestingly, the material in that book seems to contradict the rulings in the DMG. The Gray Mouser fits in with the above tables as far as attacks per round with two weapons, but receives no penalties "to hit" because he has a 19 dexterity. Fafhrd, who likewise uses two weapons, is a 15th-level ranger who attacks only twice per round; it is not mentioned whether he receives a penalty "to hit" with his left hand's weapon. Though I would probably let these characters stand as written, it would be a good idea to establish some internal consistency to an AD&D campaign and to adopt rules that apply to all characters.

Until such time as official rulings are outlined on the above, this article is offered to cover these situations. Next time you want to scythe a pathway through an orc army, use two weapons instead of one, and double your fun. But doesn't that half-orc chieftain have two weapons, too?

The whole half-ogre

The best darn door-opener there is

by Roger E. Moore

From issue #73, May 1983

The *From the Sorceror's Scroll* column in issue #29 of DRAGON® Magazine discussed the addition of new and reasonable character races to the AD&D® game. In particular, the characteristics of half-ogres, the offspring of human and ogre parentage, were outlined.

From what little I've heard about the campaigns other people have, I've noted that half-ogre characters enjoy some measure of popularity. Despite the limitations the half-ogre has in intelligence, dexterity, wisdom, and charisma, and regardless of the other obstacles a half-ogre may encounter in an AD&D environment, the race constitutes an enjoyable alternative to humans, dwarves, and the like. Those who prefer "pure" rules can exclude half-ogres from being player characters, but can use them as NPCs, henchmen, and hirelings.

Some work is needed to flesh out the race, whether for use as player characters or non-player characters. Half-ogres may become fighters or fighter/clerics only if used as player characters; NPCs are allowed to be clerics only, in keeping with the guidelines in the Players Handbook. Dungeon Masters might amuse themselves with a rare bird who has some very low-level (2nd at highest) thief or assassin abilities, to throw a wrench into players' plans. Half-ogres can advance to an unlimited level as fighters, but cleric advancement stops at fourth level.

In addition to learning common, ogrish, orcish, and troll tongues from their ogre parent, half-ogres may learn one additional language as well, but no more. The base movement rate of half-ogres is 12″.

Half-ogres range from 7′ to 8′ in height (80 + 4d4 inches) and from 315 to 425 pounds (305 + 10d12) in weight. Skin color and hair color are variable, but tend to be brown, greyish, black, dull yellow (skin only), or one of the above with a slight gray-green hue. Most half-ogres have humanlike eyes, though about 20% have the white pupils common to ogrekind.

A half-ogre begins his adventuring career at 15 + 1d4 years for fighters, 20 + 1d4 years for clerics, and 24 years for fighter/clerics. An aging table for half-ogres, developed along the lines of the one on p. 13 of the Dungeon Masters Guide, appears below; for the effects of aging, also see the DMG.

Young Adult:	12-18 years
Mature:	19-40 years
Middle Age:	41-80 years
Old Age:	81-110 years
Venerable:	111-140 years

Alignment is a touchy subject, since most adventuring groups are full of paladins, rangers, good patriarchs, and evil-hating neutrals. Half-ogre player characters can become true neutral or chaotic neutral to circumvent this problem, taking a few steps in the direction of chaotic evil when no one is looking, but generally maintaining a workable balance of alignments. If a good-aligned half-ogre were to appear in a campaign, the referee should remove all the influences of any ogre parent — including all knowledge of any language but the common tongue and other human languages — from the character.

Racial prejudice, on the half-ogre's part as well as on everyone else's, should not be overlooked. Most humans and demi-humans will regard a half-ogre with grave suspicion at best upon first meeting it. The "Humanoid Racial Preference Table" in the DMG may give clues as to half-ogre/humanoid reactions, using the ogre references. Prejudice accounts in large part for the low charisma that half-ogres have. (See section II below.)

There are a number of advantages and disadvantages to being a half-ogre. On the positive side, their greater size and mass allows half-ogres to use bastard swords with one hand and still get the full damage figure of 2-8/2-16 from such a weapon. Greater size and strength would allow the use of a *rod of lordly might* or *hammer of thunderbolts* to better advantage. Like all beings but humans, half-ogres are immune to lycanthropy. Large shields would prove to be easier to manipulate for a half-ogre than a human, and offer the best protection for such a large body. Protective rings, bracers, and amulets may be used by this race. Happily, rangers would not be able to get their anti-humanoid bonuses to damage against half-ogres, just as they don't against half-orcs.

On the negative side, half-ogres are never

psionic. The alignment tendency toward chaotic evil makes the acquisition of henchmen and hirelings difficult, and can lower loyalty scores (as noted in the DMG). The cost of armor and clothing is high, perhaps two or three times the norm for that of any other humanoid. Half-ogres, once slain, will stay dead unless raised by a *wish* or the use of a *rod of resurrection*, requiring the same number of charges as a half-orc of the same class. (However, poisoning may be reversed using the appropriate cleric spells, as with any other character.) When struck by any weapon, half-ogres will always take damage as larger-than-man-size beings. (Beware of two-handed swords!) They are also too big to ride anything less massive than a small elephant, and mounts of this size aren't readily available or inexpensive enough to easily purchase.

Going deeper into the rules, there are even more factors working against the half-ogre. Magical items that vary in effect with the user's weight become less effective when used by a being that weighs an average of 370 pounds. Certain magical boots, brooms, armor, robes, cloaks, and magical walking or flying steeds won't fit, won't work at full effectiveness, or won't work at all for a half-ogre. Enterprising DMs may insert a *potion of half-ogre control* into the appropriate place in the chart on *potions of human control* in the DMG, and leave such lying about for discovery by enemies of the half-ogre. The *+3 hammer (dwarven thrower)* and *hammer of thunderbolts* will affect a half-ogre as they will a full-blooded ogre. Even as big as they are, half-ogres aren't big enough to fully employ either the *mattock* or the *maul of the titans*. And half-ogres, whether PCs or NPCs, are -2 "to hit" against dwarves and -4 "to hit" when fighting gnomes, since those smaller races are so skilled at battling bigger folk.

After all that, one wonders why half-ogres as player characters would be any good. Well, in a few words, half-ogres are the best darn door-openers in the whole universe. Those wimpy little kobolds clutch their ridiculous little spears and whine in unison when 7'6" of solid muscle smashes their door to splinters and walks in, and even other larger monsters have serious reservations about attacking unless they belong to the kamikaze school of combat philosophy. Half-ogres might get orcs or half-orcs to call off attacks, or relate to ogres and trolls on a friendly basis (they all go back a long way together). They can also terrify local human populations into leaving the half-ogre's party alone, simply by smiling and revealing those fangs that Daddy or Mommy Ogre left them.

These influences and potentials are subtle things, certainly, and DMs may not always take them into account. If the player enforces this sort of attitude by emphasizing, in delicate ways, that his or her character is big, mean, and likes it that way, other people will tend to go along with the idea. The use of *wish* spells or the appropriate magical manuals and tomes may bring a half-ogre's weak characteristics up to more acceptable levels, and may even out some of the imbalance the player might perceive. It should be noted that there is no difference in maximum ability scores for male and female half-ogres; both can have up to 18(00) strength, though only as fighters or fighter/clerics.

As pointed out earlier, having half-ogres as player characters is up to the DM and the kind of campaign he wants to run. I believe they have some merit, at least as NPCs, and can add interesting new perspectives to the game. It is to them (in particular to Gi-Joe and John Grond, the two best half-ogres in our campaign) that this article is dedicated. Go forth and beat those kobolds into little pieces!

I. Half-Ogre ability scores

Strength: 14-18 [1]
Intelligence: 3-12 [2]
Wisdom: 2-12 [2]
Dexterity: 3-12 [2]
Constitution: 14-18 [3]
Charisma: 2-8 [4]

1: Roll d6: 1 = 14; 2 = 15; 3 = 16; 4 = 17; 5 or 6 = 18. Fighters with 18 strength add +25% to roll for exceptional strength, up to 18(00) maximum.

2: Use 3-10 if human parent is below norm (10 or less) in this ability.

3: Roll d6, applying the result the same as for strength.

4: Double the charisma score for effective score vs. ogres and other half-ogres.

II. Racial preferences

Half-ogres are preferred (P).
Half-orcs are tolerated (T).
Humans are regarded neutrally (N).
All others are hated (H).

These feelings generally work both ways.

III. Special characteristics

Infravision range is 60'.

The languages of ogres, orcs, and trolls are learned only if the ogre parent is present.

Two hit dice of the appropriate type are gained at 1st level; progression is as normal at 2nd level and above.

Half-ogres have swarthy, dull complexions with dark, lank hair.

The preceding guidelines are paraphrased from information contained in the original article, "The Half-Ogre, Smiting Him Hip and Thigh" in *From the Sorceror's Scroll* by Gary Gygax in DRAGON issue #29.

Riding high

Aerial mounts add a new dimension

by Roger E. Moore

From issue #50, June 1981

One of the most interesting things a character can acquire in an AD&D® game adventure is a flying mount. Covering long distances at high speeds and engaging in combat with other airborne opponents (shades of the Battle of Britain!) adds lots of fun and excitement to the game. The flip side of the coin, of course, is the expense of feeding, housing, and training your steed (and minor annoyances such as falling out of the saddle while a quarter mile in the air. . . .). A lot of things must be considered when choosing a winged mount.

A check through the Monster Manual reveals a large number of creatures capable of flight, but few of them are able to be ridden into the sky. Winged humanoids, creatures smaller than man-size, and levitating monsters make poor mounts. Creatures which would carry passengers only in their claws (such as giant eagles and perytons) can be left out, as can most monsters from the outer planes (ki-rin, couatl, demons, devils). Continued use of a lammasu mount (especially against its will) might draw a lightning bolt from an angry god, so it is not a viable choice either.

The process of careful elimination still leaves a fair number of creatures that enterprising characters could use as steeds. Some of the most promising (and others not so promising, but at least possible) are examined in this article. The Monster Manual and the DM's imagination will provide more information as needed.

Alignment

A creature's alignment may be taken as a broad indicator of its temperament and may be used in dealing with the requirements of the creature's upkeep. Lawful creatures will respond well to regular patterns of feeding, sleeping, exercise, etc. A late lunch will anger a manticore more than it will a pegasus. Likewise, chaotic creatures will often resist such regular feeding schedules, and may eat at odd times of the day, when the whim moves them. Neutral creatures usually have a fairly regular schedule, eating when they are hungry and sleeping when they are tired, but will not adhere to a schedule as strictly as lawful beasts will.

TABLE OF POSSIBLE AERIAL MOUNTS

Creature	Alignment	Diet	Advantages	Disdavantages	Max. wt. (gp) carried at full speed	Full speed	Max. wt. (gp) carried at half speed	Half speed
Chimera	CE	C	5, 6[1], 8, 14	1, 2, 3, 5, 6, 7, 9, 12, 13, 16	4,500	18″	n/a	n/a
Dragon, White	CE	C	2, 4, 5, 6, 7, 8, 11, 12, 14, 15	1, 2, 3, 6, 7, 9, 12, 13	6,000	30″	12,000	15″
Dragon, Black	CE	C	2, 4, 5, 6, 7, 8, 12, 14, 15	1, 2, 3, 6, 7, 9, 12, 13	9,000	24″	18,000	12″
Dragon, Green	LE	C	2, 4, 5, 6, 7, 8, 12, 14, 15	1, 2, 3, 6, 7, 9, 12, 13	12,000	24″	18,000	12″
Dragon, Blue	LE	C	2, 4, 5, 6, 7, 8, 12, 14, 15	1, 2, 3, 6, 7, 9, 12, 13	15,000	24″	30,000	12″
Dragon, Red	CE	C	2, 4, 5, 6, 7, 8, 12, 14, 15	1, 2, 3, 6, 7, 9, 12, 13	18,000	24″	36,000	12″
Dragon, Brass	CG (N)	C	2, 4, 5, 6, 7, 8, 12, 14, 15	1, 2, 3, 6, 7, 9, 12, 13, 14	9,000	24″	18,000	12″
Dragon, Copper	CG (N)	C	2, 4, 5, 6, 7, 8, 12, 14, 15	1, 2, 3, 6, 7, 9, 12, 13, 14	12,000	24″	24,000	12″
Dragon, Bronze	LG	C	2, 4, 6, 7, 8, 12, 14, 15	1, 2, 3, 6, 7, 9, 12, 13, 14	15,000	24″	30,000	12″
Dragon, Silver	LG	C	2, 5, 6, 7, 8, 12, 14, 15	2, 3, 4, 6, 9, 12[2], 13, 14	18,000	24″	36,000	12″
Dragon, Gold	LG	S	2, 5, 6, 7, 8, 10, 11, 12, 14, 15	2, 3, 4, 6, 9, 12[3], 13, 14	21,000	30″	42,000	15″
Griffon	N	C	1, 3, 5, 6, 9, 11	1, 7, 13	5,500	30″	8,000	15″
Hippogriff	N	O	3, 9, 11	7	4,000	36″	6,000	18″
Manticore	LE	S	5, 6, 14	3, 5, 6, 7, 9, 10, 11, 13, 16	3,000	18″	n/a	n/a
Nightmare	NE	S	2, 5, 6, 8, 10, 11, 13, 14	2, 3, 7, 8, 9, 11, 12	n/a	n/a	n/a	n/a
Pegasus	CG	H	1, 2, 3, 9, 11, 14	1, 9, 13	4,000	48″	6,500	24″
Pteranodon	N	C	3	15, 16	2,500	15″	n/a	n/a
Roc	N	C	1, 5, 6, 9, 11, 15	1, 3, 6, 7, 13	100,000	30″	200,000	15″
Androsphinx	CG	O	2, 5, 6, 7, 8, 9, 11, 14	2, 6, 9, 14	7,500	30″	9,500	15″
Criosphinx	N	O	2, 5, 6, 9, 14	2, 6, 12	7,000	24″	9,000	12″
Gynosphinx	N	O	2, 5, 6, 7, 9, 14	2, 6, 12	5,000	24″	8,000	12″
Hieracosphinx	CE	S	5, 6, 9, 11, 14	2, 3, 6, 7, 9, 11, 12	7,000	36″	8,500	18″
Wyvern	NE	C	5, 6, 15	1, 3, 6, 7, 9, 10, 13	10,000	24″	20,000	12″

1: Chimerae have different armor classes on different parts of their bodies, and thus only partially qualify for this advantage.
2: 60% of all silver dragons are motivated by greed or desire for wealth.
3: 20% of all gold dragons are primarily motivated by greed.
n/a: not applicable

Good creatures respond to kindness, care, and favorable attention; they see themselves as worthy of such attention and will respond with reciprocal care and friendliness if well treated. Evil creatures respond better to harsh, strong-fisted managers; this may be perceived by the creature as an indicator that its master thinks of it as a tough customer, but at the same time that its master will not be pushed around. Unnecessarily cruel treatment will anger evil creatures just as it will good ones, but such action may draw a more respectful response from the evil ones, nevertheless. Evil monsters respect power more than they do gentleness. Neutral monsters would respond well to an approach that appeals to their basically selfish natures.

Only a *wish* may alter a creature's alignment to any lasting degree, and the complications that could arise from such an alignment change should be seriously considered before it is attempted. An evil creature suddenly made good may become withdrawn from guilt over its past misdeeds. It may not be recognized as a good creature by those who lay eyes on it (do you usually think of a chimera as good?), and as a result may undergo another alignment change if it is treated as if it were still evil.

Conversely, a good creature made to turn evil may become extremely evil indeed, intending to make up for all the good deeds it remembers having done in the past. It may mask its true nature and pervert its relationships with other good creatures, and might conceal its intentions from its master as well.

A neutral creature which shifts to either good or evil behavior might likewise go to the extreme in either case, to "make up for lost time."

Diet and feeding habits

Monsters identified by a "C" under the "Diet" column on the table are carnivorous. They subsist on meat, usually freshly killed and uncooked. Quantities vary from the 10-40 lbs. of fish a pteranodon may eat per week to the incredible 10 tons of elephant or mammoth meat a roc will dispose of in the same period.

Creatures labeled "O" are omnivorous. They will consume a variety of both vegetables and meats. Sphinxes may prefer meat over occasional berries, leaves, and roots, while hippogriffs will eat meat and grasses with equal pleasure.

Creatures labeled "H" are herbivorous, and must consume large quantities of vegetable matter to have the energy for flight.

Creatures labeled "S" have special diets, and they include the following:

Gold dragons get their energy from eating jewels, gems, and precious metals. A typical adult gold dragon may eat between 2,000 and 8,000 gp worth of such material in a month, depending on its level of activity. This is a prohibitively high price to "pay" for a mount, for all but the most affluent characters. It has been speculated that gold dragons get their nourishment by having Bahamut *gate* it to them from the Upper Planes, since their own treasure hoards would sustain them for only a short time.

The manticore is a natural man-eater, and requires human or humanoid meat in order to survive and stay healthy. A manticore must eat at least one adult-sized human, demi-human, or humanoid a week to maintain its health, or it may lose strength, be unable to fly, go insane, or suffer other adverse effects. Note that while other creatures (e.g., gynosphinx) may eat humans on occasion, human meat is not a requirement for their health.

A nightmare, originating from the Lower Planes and being very intelligent, may demand that human or demi-human sacrifices be offered to it on a regular basis. The nature of such sacrifices may vary widely. Otherwise, a nightmare is carnivorous and seems to prefer the meat of some of the lesser demons and devils (particularly manes and lemures). The failure of its master to provide such nourishment may (40% chance) result in the creature becoming hostile unless the nightmare gets this particular type of meat at least once per month.

The hieracosphinx, much as the manticore, requires human flesh as food, but at a less frequent interval; one human every two weeks is sufficient, and at other times the creature is satisfied with any sort of meat. The creatures will actively pursue humans regardless, since they prefer the taste.

Of the creatures discussed in this article, only the pegasus, hippogriff, griffon, and pteranodon will cost less than 600 gp per month to feed and care for. Only the owner of large baronies (at the least) can afford the proper care and feeding of dragons, unless one doesn't mind travel and plans to let the steed "eat off the hoof." This latter method is very time-consuming, and you may have to wander for a long time and a long distance before a brass dragon finds a mastodon just the right size.

Rocs may be trained (in 1-2 years) to feed themselves by leaving the barony or lair for a week at a time, serving as a steed for one week (with several smaller feedings at the castle) and then going off for the next week on its own. Otherwise, just as with dragons, a roc will have to be ridden out when it searches for food, and the player characters on it should not be too particular about where they end up. Rocs often make long ocean voyages and may attack ships in the belief that the ships are whales. Some baronies have taken to raising herds of elephants, cattle, and other livestock as food for roc mounts.

Storm giants who have cloud castles and use roc mounts have been known to "park" their abodes over areas frequented by large herds of animals, and may make crude traps, stockades, and corrals on the ground at such a location to capture and contain beasts for their mounts' food supply.

Advantages

1. Creature will be faithful to its owner-trainer unto death.
2. The intelligence of the creature is average (8) or above.
3. The upkeep of the creature, due to nature and diet, is generally less expensive and troublesome than that of a griffon.
4. The creature can be subdued (applies to dragons only).
5. The creature has five or more hit dice.
6. The creature has an armor class of 4 or better.
7. Spell attacks may be cast by this creature (includes dragons' *fear* aura, but note that not all dragons will automatically have magical abilities).
8. The creature may use a breath weapon.
9. The creature has feathered wings (see Dungeon Masters Guide, p. 53).
10. The creature has no wings, but uses an internal, natural flight capability.
11. The creature may attain speeds of 30" or more.
12. The creature has exceptional senses.
13. The creature may use ethereal and astral travel, and can carry the rider along on such journeys.
14. The creature speaks its own language. (Only dragons and sphinxes speak anything other than their own languages; chimerae speak the red dragon's tongue.)
15. The creature is capable of carrying unusually massive weights.

Disadvantages

1. The creature may not be ridden (and can rarely be approached) by anyone other than its owner-trainer, or perhaps unless accompanied by its owner-trainer. This disadvantage does not pertain to dragons which have been subdued.
2. The creature is difficult to control. Due to high intelligence, a strong ego, or being accustomed to independence, the creature may resist its master's control or may attempt to dominate the master (even if it is *wished* or *charmed* into being "friendly"). The creature may try to manipulate its master for favors, treasure, attention, etc., unless the hit dice or level of the master is greater than the hit dice of the creature.
3. The creature has unusual eating habits or an extremely large appetite (or both), which will greatly increase upkeep costs.
4. The creature cannot be subdued. This disadvantage applies to gold and silver dragons only; other monsters (non-dragon types) cannot be subdued, either, at least not in the same sense that a dragon can be.
5. The creature is a particularly clumsy flyer. Characters using aerial archery from the back of this creature in flight must take an additional -1 penalty to hit a target. Chimera riders must take a -2 penalty because of the multiple heads on the creature, blocking one's aim from the front.
6. The creature has poor maneuverability and must make very

shallow turns. A sphinx is not normally thought of in this way, but should be treated this way if used as a mount.

7. The creature is generally not compatible with other flying species due to its aggressive nature. As with disadvantage (1) above, subdued dragons are excluded from this category.

8. The creature may not be used by living, material beings. Only undead creatures (spectres, vampires, liches, etc.) may use it.

9. Use of this creature as a mount may be limited by the owner-trainer's alignment. Again, subdued dragons are excluded from this category.

10. The creature possesses a tail weapon (missile launcher on the manticore, poison sting on the wyvern). Unless the mount is altered physically or trained not to use its tail in aerial combat, any rider has a 25% chance of being attacked by accident if the tail weapon is used while the rider is mounted. The creature might be trained to use its tail weapon without whipping it over its back, but this is very difficult to do and is time-consuming.

11. The creature is a natural man-eater, and the owner-trainer (if human or in a party with humans) must use a *wish* to alter this inclination. The creature may actually need human meat to stay healthy, and it may become weaker without it.

12. The creature is primarily motivated by greed. It may desire a treasure hoard of its own and a cut of the take from an adventure.

13. The training period for this creature will be unusually prolonged, due either to its aggressive nature (e.g., griffon) or the need to establish trust between the owner-trainer and the creature (e.g., pegasus). More intelligent creatures may have considerably reduced training times, but still need to be trained.

14. Forcing a creature of good alignment into a role as a mount, if this is done against that creature's will and nature, may be construed as an evil act for the owner-trainer, and an alignment shift for that character may result. Other good creatures, noting this "ungood" relationship, may react more negatively toward the owner-trainer.

15. In the Monster Manual, the pteranodon is listed as being "non-intelligent," which should mean the creature would be difficult or impossible to train. Recent evidence, however (Desmond, Adrian J., *The Hot-Blooded Dinosaurs*, Warner Books, N.Y.; 1977) indicates that pteranodons may have been more intelligent than previously thought. Treat them as having a "semi-intelligent" rating of 2. It is also thought that pteranodons were white-furred, used their wings for gliding rather than "flapping" flight, and could lift off by simply facing into a wind of 15 mph or more. Their bone structure was exceptionally delicate, and the creature will not willingly use ramming as a tactic. If a pteranodon being used as a mount takes 50% of its hit points in damage during melee, it will crash. Some reptilian tribes (e.g., lizard men) may use this creature as a flying mount in locations near large, shallow seas. Pteranodons eat fish.

16. This creature's maximum speed in normal flight is 18″ or less, making it a particularly slow flyer.

Carrying capability

The table is largely self-explanatory in these categories. The chimera, pteranodon, and manticore are not able to carry loads heavier than those shown as the maximums for them at full speed. Weighting them down with more than that amount will result in the creature refusing to fly, though it may still walk. Otherwise, it would become too clumsy and unmanageable in flight.

The carrying capacity figures for the roc are derived from estimating the weight of a storm giant and accompanying equipment. No other flying creature can approach the load capacity of this beast.

A nightmare, being only semi-material, can carry any number of undead that would fit in the available space on its back, and up to 6,000 gp of additional weight can be taken into the Ethereal Plane by a nightmare with riders.

Female pegasi (figures in the chart are for males) can carry up to 3,000 gp weight at full speed (48″) and 5,000 gp at half that speed.

All of the creatures in the chart are used to best advantage on long-distance trips by flying them for half a day, resting them for an hour or so, and then flying on until nightfall. The mounts will need immediate and large amounts of food at each rest stop in order to have the energy to continue flight. Exceptions to this general rule are these: Nightmares will travel tirelessly and will also need no food when traveling in the Ethereal or Astral Planes. Rocs, wyverns, and dragons can be flown for a full day nonstop, but then will sleep all the next day, awakening and moving only to defend themselves. Thereafter, such mounts may be flown again as usual.

Forcing any creature to fly without the specified rest periods will result in a 20% chance per hour of flight (cumulative) past the normal resting time that the creature will land, regardless of terrain or other conditions, in an exhausted state. It will not fly thereafter until it has rested for 24 hours.

In one half-day of normal long-distance travel, a creature will fly a number of miles equal to its movement rate. This assumes a duration of about five hours for the period of flight.

Part III. Creative campaigns

The hardest task of all in an ADVANCED DUNGEONS & DRAGONS® game is coming up with the adventure for the evening, and we all know who gets stuck with that thankless job — the Dungeon Master. Combing through the rule books in search of something new to keep the game going is a tough task, especially when you know that a half-dozen players are counting on you for your best.

Every article that DRAGON® Magazine has published could be considered relevant to the art of Dungeon Mastering, but certain articles in particular stand out as exceptionally useful. All of the articles here received great praise from readers when they appeared in print, and they rank among the most popular features we've ever run.

Here you will find Mike Beeman's superb discussion of the keys to successful game refereeing, Katharine Kerr's fascinating study of castle-keeping, and Kevin Anderson's tales of woodland herb lore. Ancient runes are spelled out, equipment damage rules are repaired, high standards for saints are set, and DMs taxed by the wealth that their characters have may now tax the characters instead.

It is to the long-suffering Dungeon Master that this section is dedicated, with the hope that this (and two aspirin) will get you through the long hours before the next game. We're thinking of you.

Five keys to success

DMing can be both easy and fun

by Mike Beeman

From issue #80, December 1983

Dungeon Mastering, if you're good, is not a hobby. It's a career. The creation and execution of a campaign that will completely engross players and keep them happy and eager to play more is a task on par with finding the Holy Grail. It's too much work. Besides, it's not exceedingly profitable.

So what can we do about it? Quit our jobs, leave school, and make the players support us? Unfortunately, no. What we do is find a way to skimp on the labor without cutting down on the excitement and suspense we work so hard to build up. Every good campaign has five basic elements: *continuity, character, competence, creativity,* and *cooperation*. If you're able to maintain all five in your campaign, then you're way ahead of most of us — and you're probably spending a lot of time dungeoneering (or wishing you were). There are shortcuts to achieving all five of the basic campaign elements that take some of the wear and tear off your overworked graymatter. They are necessarily of a general nature — specific suggestions are obviously impossible — but astute application of these principles can save loads of time and lots of browbeating.

I. Continuity

Continuity in a campaign is a very complex thing. It is that in a campaign which makes it more than just a series of dungeons, and that which ties all of the dungeons together into a cohesive whole. Many DMs have trouble with continuity. It requires more than a little preparation, often mundane, that is not directly linked to adventuring. A campaign consists of much more than a group of bloodthirsty adventurers going out and killing things, stealing their victims' money and magic, then dropping by the local village only to be off again in a few days. There have to be solid reasons for adventuring above and beyond the joys of fighting and goldmongering. What about revenge? Fear? Altruism? The trick here is to make the characters' lives much more than an episodic smattering of unrelated activities, like some TV series. You need to give them the continuity and uniformity of a good novel's protagonists.

This is all easier said than done. The most important thing to do is to plan in *sets* of actions rather than dungeon-by-dungeon. Have your dungeons linked together, either directly or indirectly. An excellent example of this are the *Against the Giants* and *Descent into the Depths* series of AD&D® game modules from TSR, Inc. Each succeeding adventure in each of those series logically follows its predecessor; the transitions are smooth and the challenges widely varied. Some of TSR's modules have been published as sets or episodes in a series, and this is not a bad example to follow.

Serially ordered dungeons are not always feasible, however, so there remains the problem of overall continuity. There are three tricks you can use here. The first is to throw in some mundane personality, event, or item that keeps cropping up when the character makes it back home, such as a wife, an ill mother, robberies in the character's home, etc. Make the player realize that his character has to live in a world where life goes on even when he isn't around; even a hero who may consider himself above the little things in life will still have these little things to deal with, like it or not. There is also the "old enemy," that scoundrel who pops in occasionally between adventurers to make life difficult for characters. Players love old grudges. One party met up with a nasty fellow called Ollog when everyone was at first level — and they were seventh level before Ollog finally ceased to be a nuisance. Unlike the *antihero*, which we'll discuss a bit later, the old enemy is not part of actual adventuring. He is, rather, a by-product of it who always manages to escape at the last minute.

The third technique is especially tricky. I call it "the hub of all activity." You come up with something, be it a magic item, prophecy, or personage, that is the center and cause of a party's activity throughout most of its adventures. The "hub" of one campaign is a mage called Amathar. The poor adventurers keep running into magic items of his creation, agents in his pay, old acolytes of his — and even the Archmage himself on occasion. They all hate him, but their most powerful magic was created by Amathar for Amathar: he is the hub of all activity. It is very important to keep up a thick veil of mystery about the hub. The interconnections between various adventures should be vague at best, and the players may not realize each piece of the puzzle is related to the whole until several adventures later. Be careful that the hub doesn't escape your control, because once you start it, it will quickly develop a life of its own. The party must be spiraled toward the hub gradually, over a period of years, and you should let it be known (if necessary) in no uncertain terms that a more direct path to the answer is one that will lead to sure destruction.

All three of these devices will spark continuity in the campaign; they let the characters know that their past really affects them as ours does us, and gives the impression of a whole to a life consisting only of fragments. Without that, players find it very difficult to relate to and maintain their characters, and the whole campaign falls apart.

II. Character

*Every*body has to be *some*body. Good players will usually freely develop and faithfully play a character's personality in a role-playing game, complete with idiotic idiosyncracies and inexplicable personal preferences. Even so, a good DM will give every character a focal point for his life, or something that will make him feel important or special.

There are several ways of doing this, but in whichever method you choose, be extemely careful not to force the player into anything. If he feels you're trying to script the character's life, the player will lose interest in the game almost immediately. This is a major cause of character demise or "player dropout" in AD&D gaming. Many players are perfectly content to role-play a hero's companion, and when you try to make them become heroes, those players get upset. Players have been known to build their characters' personae around the fact that the characters always tried to be heroes but failed, and *then* the heroes came gallantly to their rescue. That's okay; it's the players' game. Let them play it as they will.

For those fledgling heroes, though, it is a

great help to have something to grasp and mold their personalities around. Four options are immediately apparent: the *quest*, the *magic item*, the *anti-hero*, and the *destiny*.

The *quest* is by far the least desirable of these options. There are several reasons for this, not the least of which is a quest's temporal nature. Quests should be accomplished fairly quickly; if not, they become tedious and boring. There is also the question of free will. If a character is *quested*, he loses much of his free will. His destiny is dictated by the quest, and he is powerless to change it, which irritates the player to no end.

The other options are much more attractive. The *magic item* is the best. It offers the greatest variety of adventures that can be built around it and at the same time increases rather than restricts a player character's freedom. One of Amathar's creations in the previously described campaign served quite handily in this regard. An elven magic-user character was in a party with three paladins and was getting something of an inferiority complex. He didn't fight well, and by the time he got his spells off, the paladins had either destroyed or subdued whatever it was he was magicking. Well, he came into the possession of an item called the *Strange of Amathar*, which changed all that. He is now the most powerful member of the party (and, accordingly, the most beset with problems) and has saved the entire group on numerous occasions.

It is necessary that the item be an original creation, with a background and potential befitting an artifact, so be very wary of its potential for upsetting the game balance. The item might increase or decrease in power as the character rises in level, or make its usage nigh as costly to the wielder as the victim. Charged items usually won't work for this purpose; they're too temporary, making them very ineffective unless they have absorption capabilities (e.g. *staff of the magi*) that enable them to be recharged.

The *anti-hero* is especially effective against fighters, although in my campaign two rival magic-users once destroyed half a city. You can create an incredibly nasty NPC that, without apparent provocation, devotes his life to making a player character miserable. The anti-hero torments, chides, and humiliates the character with a constant stream of affronts that may include assaulting and kidnapping family members and retainers, laying traps for the PC, spreading rumors about the PC, and so on. Unlike the "old enemy" described above, the offenses of this nemesis are constant and precede any actual adventuring to the land in which the anti-hero resides. It should be several game years before the character can effectively challenge his adversary, to keep the rivalry going strong. Remember, though, not to get carried away, which is very easy to do. Make the character's pride the primary target, but don't humilitate the PC to the point where the player simply quits. Allow the character some retribution occasionally to keep him going.

The *destiny* is the hardest of all to DM, the most complex to prepare for, and the hardest to justify, but players love it. Basically, the DM creates a set of prophecies surrounding a character or an item that character possesses, and then administrates its fulfillment. The prophecies must be vague and leave plenty of room for error because — I guarantee it — someone will do something that threatens to invalidate the entire thing. Once upon a time a PC in my campaign was prophesied to slay a pit fiend in an epic battle. He had to be a paladin, right? Wrong: He was a magic-user with a measly 28 hit points who, suddenly and with much bravado, leapt upon the devil and *magic jarred* it, magic resistance and saving throw notwithstanding. A good variation on the destiny theme is the "eternal champion" concept in which a great hero is continually reborn in new bodies — one of them a PC. What player wouldn't love being compared with Elric, Hawkmoon, Corum, and their ilk? You need to be very careful with this kind of character-history manipulation. One slip can take all the mystery out of the campaign, and players love finding that one tiny hole in your plans.

III. Competence

If you feel inclined to be a Dungeon Master, there are only two things you really need to be a pretty good one, aside from an active imagination. The first, of infinite import, is a working knowledge of the rules. You don't have to be a "textpert" capable of rattling off the stats of every single monster in the rule books; you just need to know enough so that you know what you're doing. A player at a convention I attended once boasted of his character killing six Tiamats and three Bahamuts. Anyone who has read the books knows this is impossible within the rules of the game.

The second requirement of a competent DM is a sense of the dramatic. A Dungeon Master has to know, often instinctively, how to build suspense and when to bring things to a climax for maximum effect. He has to lend variety and substance to as many as a hundred NPCs, perhaps more, in every session. A DM is basically a playwright for characters in need of a play. If the play is found lacking, the players will take their characters elsewhere. This is not to say that only good actors and good writers can be good DMs. We've all read enough books and seen enough movies to have developed some sense of drama, but it takes time and practice to develop that sort of talent. Simply put, keep the game moving at all times while you're at the playing table; don't let frequent digressions or breaks to look up the rules bore your players. If you're desperately unsure of something, then look it up, but don't be afraid to make some snap rulings. If you're wrong, there's usually no harm done. You should always have vital statistics (i.e. HP, AC, #At, etc.) written into the key. If, as play continues, you find an "official" rule inconvenient or awkward, then by all means develop your *own* way of handling the situation. Remember that "the play's the thing." No one grades your adherence to the rule books — in fact, I know of one group that plays AD&D adventures without *dice*.

If anything at all helps to keep the game moving and saves work, it is the efficient and frequent use of playing aids. You'd be surprised (or would you?) how many people spend money on aids and then don't use them. If you've got it, use it. A DM designing a campaign needs all the help he can get. Published modules are invaluable as both time-savers and gap-fillers, but *never* run a module straight off the shelf. Adapt it to fit your party's personality. Most modules can stand (and some need) great amounts of revision. For example, TSR's module L1, *The Secret of Bone Hill*, has as its primary mission the cleaning out of a mansion infested with humanoids and undead. The party I ran it on spent scant *minutes* in the mansion: their primary mission was to assassinate the Duke of Restenford. Although the module was excellently written, it didn't fit the personality of the party. Never be afraid to alter anything if you think it'll work better than the original presentation.

For those gamers just getting started, some playing aids are indispensable. Nothing will speed up a game more than a set of DM screens, be they homemade or store-bought. If you need a world or a city to build your campaign around, many such supplemental products are available at gaming shops. Without these kinds of products, or comparable works of your own design, your campaign will be a pale shadow of what it could be.

IV. Creativity

Creativity is the cornerstone of AD&D game adventuring. If a campaign is to survive, it can't be a repetitive series of hack-and-slay forays into the underworld. There must be a wide variety of settings, goals, and obstacles to maintain player interest. A good hack-and-slay dungeon is by far the most popular type — I know a 9th-level paladin who endures his expeditions into the Nine Hells only if he can go off fighting orcs back home — but these dungeons can get very dull very fast.

How can you make it easier to be creative? That's simple: plagiarize. Plagiarism is perhaps the Dungeon Master's most valuable tool next to his own imagination. I do *not* mean you should take your favorite fantasy book and convert it into a dungeon, which is very easy and appallingly common. All that will result is a lifeless rerun or an unmitigated disaster. Players never have their characters do what you expect them to do, and if you try to force them into a plot of your own devising, they'll do everything they can to make life miserable for you. They won't do it on purpose, of course, but they'll do it nonetheless.

When you feel the need to plagiarize, only glean a few of the best ideas from the book or movie, and work them into an original or modified setting or plot. This can be called "creative plagiarism." Your job is to set up the general setting and plot, not dictate all the action. A series of campaign adventures can be a plagiarist's paradise — one I know of took its basic plot and setting from Stephen Donaldson's first *Covenant* series with a few items from the movie *The Vikings* and Roger Zelazny's *Dilvish the Damned* to confuse things. Players love to have their characters romping in places and with people the players have read about, but you have to maintain enough mystery and suspense to keep them guessing about what is going to happen next. Even though several players in the above campaign were familiar with the *Chronicles of Thomas Covenant,* they never found an easy solution to their problems. Keeping the challenge alive is the key to good plagiarism. Your own original creation will often be your best, and you should never be content to let others do most of the work. Keep the juices flowing, but when you do run into dry spells, don't worry about tapping someone else's imagination.

V. Cooperation

This is it, folks: the ultimate work-saver. Share the chores with somebody else. You can't do it all alone, believe me. If your players call every day to ask, "Can we play today?" and if you have as much trouble saying "No" as I do, then you'll soon be DMing completely off the top of your head, trying to referee half-formed adventures, and eventually spoiling the hard-won continuity of your campaign. Sharing the work will take a lot of pressure off you, both as creator and administrator. It'll give you a chance to play, and you do need to play to evolve properly as a DM. When one of two or more participants serve as Dungeon Master for a certain session, it'll give the other(s) a little time to relax and prepare what comes next.

There are two ways to accomplish this. You and the other DMs can each run campaigns independent of one another that occur in different time-space universes, or you can share the job of running a single campaign. The first option allows unlimited freedom for all DMs. They can alter the laws and features of their respective universes at will without endangering the other's work. The problem is in the human element. The players will undoubtedly prefer one campaign to the other and want to play it more and more frequently. This may lead to a group split, which is something no one wants.

The other option allows more interaction and idea-swapping between the Dungeon Masters, but it has problems of its own that fit neatly under the heading of consistency. It is imperative that consistency in the obstacle/reward ratio be kept. If one of you has a penchant for giving away megamagic and if other DMs prefer the judicious and considered use of magic, then there will be a few problems, to put it mildly. The two (or more) of you should work to become acclimated to each others' gaming styles and preferences so that problems will eventually work themselves out.

Another thing to watch for is rule uniformity. The most logical thing to do is stick to the books: no new character classes, no newly revised combat procedures, no new weapon proficiency rules, however "official" they may be, without the consent of the other DM or DMs and your players. If all of them fully understand the changes, then go ahead and use them. Don't make any major changes in procedure without consulting your comrades. If you keep a consistent approach, you'll find the transitions between DMs perfectly natural.

Since cooperation is such a vital part of any successful campaign, here's a word of advice. Only play in campaigns with people you like. This does not mean people you can *tolerate* — because mere tolerance wears thin in the heat of the game. If you genuinely like the people you play with, everything will be that much easier. Of course, playing with new people is a great way to make friends (especially at tournaments and conventions), but for day-to-day campaign play, keep it close.

Cutting down on your work load does not compromise your ability or your effectiveness as a Dungeon Master. The purpose of AD&D gaming is enjoyment and escapist entertainment. Let it stay that way. DMing can easily slip from the realm of gaming to the all-too-real world of work, and when that happens it's easier than not to forget the whole thing. You obviously take pride in what you do, or you wouldn't do it. The feeling you get when characters barely make it out of your labyrinth alive, struggling to haul up their just rewards, is unequaled in all of gaming, and that feeling can only be achieved if you practice these five principles in your campaign. That is never easy to do. The tricks of the trade offered here do not free you from the responsibilities of creation. Used properly, they will make creation much easier and emancipate you from much of the tedium and needless drudgery that accompany creation. The success of your campaign rests entirely on your shoulders; it just shouldn't take so much work. After all, playing games is supposed to be *fun*, right?

A PC and his money

. . . can be parted in many ways

by Lew Pulsipher

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It has frequently been noted that in some fantasy role-playing games the amount of money available to, and actually possessed by, player characters is unbelievably enormous — impossible to transport or to store in anything smaller than a castle. Even a relatively inexperienced character can, after not too long, afford almost anything he can carry, and such things as towers and ships are within the range of a character's pocketbook before not too much longer than that.

Some gamemasters go to great lengths to describe goods and services in their campaigns in terms of their "real" (that is, medieval) prices — very low rates to someone with several pounds of gold coins. Typically, suggestions for the "toning down" of a game's monetary system are met with two retorts: first, it is a "fact" of the campaign that the area frequented by adventurers is experiencing rampant inflation; and second, this is an *adventure* game, after all, and huge piles of gold are part of the heroic milieu.

This article approaches the subject of money from two angles — first, suggesting a means of simplifying monetary transactions while making treasures more believable and easier to store or carry; and second, describing some ways in which a referee can coax treasure away from adventurers once they've discovered it.

The silver standard

The first part is easy. In any description of a hoard of monetary treasure, replace the word "gold" with "silver." (But *don't* change prices or values given for goods or services, and keep the 1 xp per gp rule.) Adopt the "silver standard" which actually prevailed in late medieval times. A gold piece (arbitrarily set equal to 10 silver pieces to make calculations easy) becomes really valuable. And silver, once sneered at as "too cheap to carry," takes its rightful place as the wealthy man's mode of exchange. Maintaining the proportion between gold and silver, the value of a silver piece is set equivalent to 10 copper pieces. The copper piece is small change, certainly, but not such a miniscule piece of currency as it is in some games.

In a world where silver "replaces" gold, medieval prices for ordinary goods and services are reasonable, and the net result is either unchanged or decreased spending power for adventurers.

Concerning the size and weight problem, a display of medieval coins in a museum will show that coins minted prior to the modern era were very small, rather like an American dime or British half-penny (new pence). Consequently, in bygone days it was possible to carry a small fortune without risking a permanent back problem from the weight. Try setting the size and weight of a coin (copper, silver, or gold) equal to the size and weight of a dime. When this standard is used instead of, for instance, the AD&D® game standard (where coins weight a tenth of a pound each), someone who could carry a sack of 300 gold pieces (30 pounds) in the old system can carry 6,584 gold in the new system (1 dime = 35 grains, or 219 + coins/pound). And gold is far more valuable per piece, because the silver standard is used. (And this system for size and weight can *only* be used if the silver standard is also employed.)

Now, personal fortunes are no longer impossible to carry, and adventurers don't need magic bags or mules in order to carry a decent sum away from an adventure (or a theft).

The origin of treasures

Why, since gold circulated so freely in the ancient world, did it virtually disappear in the Dark Ages? Much was hoarded (usually buried) and lost. Some was successfully kept hidden for centuries. Most of the remainder flowed to the eastern world via trade. For a time, even silver was so rare that most transactions were by barter rather than by purchase. In a sense, adventurers are discovering lost hoards when they take treasure from monsters. If the history of your fantasy world is like that of Earth, having a Dark Age or Age of Chaos, there may justifiably be a severe shortage of gold (hence its great value) in the years that follow this period. Most personal wealth will be in goods, not money, and consequently it will be relatively difficult for a thief to transport or dispose of his gains. Except through barter, one can't "spend" a fur coat or an obsidian necklace. Unless player characters are astute, they may sell such "liberated" items for far less than their nominal worth.

The referee's options

What means are available in the campaign to separate player characters from the treasure which, sooner or later, they will accumulate? A few games provide a formal system for forcing expenditures. In the *Runequest®* game, characters spend money for training and learning spells. (Why they don't teach each other for free I am unsure.) In the AD&D game, characters are supposed to spend money for training when they rise a level. This system seems unusable at low levels, where a character must spend half his time adventuring without gaining experience just to gain sufficient funds to reach the next level. So what do you do if your game has no such system, or if you don't like the one provided? Here are some possibilities:

Theft: The obvious way to relieve characters of their burden of wealth is simply to steal it (or rather, have it stolen), but this can create tensions outside the game. If players aren't used to losing money to unseen and undetected thieves, they're going to be very unhappy, and may think the referee is unfair. In other cases, players won't mind theft so much, provided that 1) they have a chance to catch the thief and 2) their precautions against theft reduce the frequency and success rate of such attempts.

To illustrate the first point: If the referee simply says one day, "You can't find your money pouch," the character will have virtually no chance to stop or catch the thief. If, however, during the course of discussions at an inn or on the street, the referee casually refers to someone bumping into or jostling the character, the player has a chance to react to the theft (if he thinks about the possibility). Or if a theft occurs while the character is sleeping, he may be able to find some clues to help track down the miscreant.

As for the second point, concerning precautions: A character who conceals rather than flaunts his wealth should be less vulnerable to theft than one who becomes

known as a big spender. Furthermore, some players make lists of precautions to be observed by characters when in towns or other areas frequented by thieves, while others take no precautions. The latter are more likely to be successfully robbed.

A character can be conned out of his money — for example, when he buys a magic spell scroll which turns out to have flaws — but frequent con games and similar forms of deceit are no fun for referee or players. Moreover, players soon become extremely wary, making it almost impossible to "fairly" con them. But most importantly, con games, moreso than ordinary theft, are too personal. This feels too much like the referee, rather than the monsters and NPCs, against the players, obstructing the ideal of the referee as an impartial arbiter. For this reason alone, deceit is not a satisfactory way to relieve characters of their treasure.

Players soon become so wary of ordinary theft that the referee cannot successfully steal large sums without resorting to strong-arm tactics — for example, an extortioner who happens to be a high-level assassin. Once again, this results in an adversary relationship likely to sour the game, if not personal relations outside of it. Theft is not enough.

Upkeep: Since adventurers spend only a small part of their time out adventuring, they must spend money for a place to stay, food, clothing, and amenities — all expenses that are not reflected in buying equipment for adventures. Some rules assume that the more experienced a character is, the more money he will spend. This is almost universally true, but still somewhat inaccurate; though there is a tendency in most people (and characters) to spend more when one has more to spend, an adventurer's rise in income can often far outstrip his expenditures.

Adventurers will always have to pay a minimum amount for upkeep, with additions according to the extent of largesse and luxury they wish to enjoy. Armor and weapon repairs, oil and rations, and other matters of equipment replacement, often ignored by players, can be subsumed in upkeep. And the more expensive a city's prices are, the higher upkeep costs will be for residents in the city. Here is where the idea of local inflation — the "gold rush boom town" with very high prices for ordinary goods — can come into play.

Henchmen and hired help: Along with personal upkeep comes payments to henchmen and loyal followers, including (but not limited to) *their* upkeep. This total expense can be much greater than personal costs.

Novice and near-novice adventurers are unlikely to have such expenses, but veterans who may wish to hire skilled craftsmen must pay what the market demands, regardless of the "list price" given for a service in the rulebook. If only one armorer in town can make plate, and if several adventurers or lords want to hire him, the armorer may charge an unusually high fee.

(It should be noted for medievalists, however, that in the Middle Ages many fees were set by a guild or by the city government and could not be exceeded. The process of supply and demand, as we know it, did not operate to change prices, though it might lead to a devaluation of coinage through reduction of the metal content.)

Adventurers' followers and henchmen, if they're to remain loyal, must be very well paid; otherwise, many will strike out on their own. A character who owns a stronghold, even a simple blockhouse with tower, will have to pay troops and other skilled personnel to garrison it. They must be paid well enough to remain loyal, or the character may find when he returns from an adventure that he's excluded from his stronghold, or that it has been sacked, by the garrison.

Acquiring a stronghold: Perhaps the greatest expense any adventurer will face is the cost of buying or constructing a personal stronghold. An adventurer may buy or build several strongholds in the course of a long, successful career. The first may be a small tower, or just a stone house or villa, either in or near a town.

Unless he has obtained a large grant of land as well, the character may prefer to move to another area to build a full-scale castle, rather than expand his single tower. And later he may trade territories (not uncommon in the Middle Ages) or find a better place to build his master "festung" in which to spend his remaining years. Such great stone edifices are extremely expensive, especially if the adventurer wants it built rapidly rather than over the course of five years. And expenses do not stop when the stronghold is completed. Maintenance costs, both for material and personnel, are anything but negligible — and the older the stronghold, the more maintenance of the structure will cost.

If life is too easy for characters while they stay in a town, they'll have no incentive to obtain a stronghold. The more they're harried by thieves, assassins, punk sword-slingers looking for a reputation, and so on, the more they'll look upon spending money for a stronghold as a gain, not a loss.

Religion: This should drain a significant sum from adventurers, staying more or less proportional as income rises. In most fantasy worlds the gods are real, and if not omnipresent, they at least affect the world through manipulation of followers and minions. Most adventurers will actively worship one or more gods, if only "just in case." Active worship entails contributions, if not tithes (10% of all income) or offerings of animals and goods of the worshiper. And if the local temple is destroyed, the wealthy worshipers (that is, the adventurers) will be expected to provide money to rebuild it.

Taxes: In the medieval or the modern world, citizens of a town are expected to pay taxes according to the value of their property — including money, in the Middle Ages — and non-citizens are targets for special levies, unless the town is particularly eager to persuade the foreigners to stay. This eagerness is conceivable if the town is threatened from the outside and the foreigners (adventurers) offer the best defense.

A character's stronghold may be taxed by the overlord of the area. If the character holds the land in fief, he may be exempted from many taxes, but on the other hand, he'll have feudal obligations to his overlord. This often includes the providing of troops, which means that the character must hire extra men and pay for upkeep of troops on campaign, even if he doesn't go himself. This will be true whether the troops take an active part in the campaign or march on a crusade to a faraway land.

Pets: The animal companion(s) of an adventurer, especially if they are big pets, can be a drain on the character's income as he pays for housing, training, and feeding the creature. Perhaps outside of town the fighter's pet griffon or hippogriff can feed itself on what it kills — provided it doesn't take down some farmer's domestic animal — but when the fighter stays in town, he'll need to buy animals to feed his mount.

Training young animals may cost even more than feeding them, because the ability to train is so rare and the act requires so much time. But the biggest expense of all could be buying the young animal (or egg) in the first place. Encourage players to have pets for their characters, even if they are only well trained (and thus expensive) war dogs. Sooner or later the pet will be killed, and in the meantime it may cause much amusement for the referee, and difficulty for the owner. On the other hand, if his pet saves his life just once, the owner will think it well worth the expense.

Equipment: Not all equipment is created equal. That is, some suits of (non-magical) armor are more protective than others, some swords are stronger than others and hold an edge better, and so on. The "ordinary" price for a piece of equipment given in rule books could not be for the highest quality product. Consequently, another way to bleed funds from characters is to offer the opportunity to buy exceptional, but non-magical, armor and weapons. The best of this might even be equivalent in protection or striking power to the weakest sort of magical armor and weapons; you, as the referee, must judge where the line is drawn.

Or, if you prefer, you may simply make "ordinary" equipment somewhat unsafe to use in order to encourage player characters to buy better materials. For example, a dice roll can be taken at the end of each adventure (or each battle) to determine whether armor or weapons have broken or worn out — and more expensive equipment wears out much less often. Or, stipulate that when a player rolls a 1 when attacking, there is a

chance that his weapon breaks; and, when an attacker rolls a 20 (or 100), there is a chance that the target's armor is damaged and his armor class is lessened by one. The size of this "chance to be damaged" will vary with the quality of the equipment. The characters can either periodically buy or repair cheap stuff, or they can buy high-quality products and rest more easily.

Of course, a referee *could* have someone sell magical equipment to characters, but in most worlds the price should be so prohibitive that no adventurer could afford anything but a trade of magic items, rather than a purchase. Who would be crazy enough to *sell* a permanently endowed magic item, such as a sword or shield?

One-use magic: While permanent items such as armor will not be available for purchase in most campaigns, except between players, one-use magic will be more plentiful. Alchemists manufacture potions to sell them, since they can't use most potions themselves. Retired magicians may make a living creating and selling scrolls and recharging some magic items.

Allowing for the purchase of "one-use magic" can be a wonderful way to drain money from adventurers without unbalancing the game; in fact, it offers players one more way to make a "good move" in the game by purchasing the most important types of one-use items, such as scrolls for healing or neutralizing poisons.

If a character finds a fairly good magic item, such as a wand of magic missiles or a wand of weak fireballs, he can hardly afford to allow the thing to run out of charges, yet he'll probably use it frequently. Consequently, he'll be willing to pay out large sums to a magician to restore some charges to the item. It's not unknown for several members of a group of adventurers to contribute money toward recharging a wand owned by one of them, because the wand helped all of them survive.

Information: The "facts of the matter" should be a valuable commodity in the campaign, something characters will buy at a high price. This information can come in many forms, from stories told in taverns ("Have another drink and tell me more") to accounts told by rumor-mongers and oral historians, to the purchase of ancient books and the expertise of sages. Education and training for the adventurers themselves is a form of information which will cost significant sums early in a campaign; later, adventurers will teach one another their skills and will learn few new ones.

The more accurate a piece of information is, the more it should cost. Experts, especially, are always expensive — think of a sage as the fantasy equivalent of a "consultant," with the high fees that occupation demands, rather than the equivalent of a reference librarian or a university instructor. And although there were no detectives in medieval times, it is possible that someone would set himself up in the "information gathering" business — not quite a detective, but not a spy either. Such persons would charge high fees because their service is nearly unique.

Politics: It is almost impossible to become a wealthy, successful adventurer without getting involved in politics: wealth and prestige bring enemies and hangers-on. The more a character participates in politics, the more it will cost to acquire and retain supporters, to obtain information, to bribe.

Well-known adventurers may be expected to spend a season at the court of the ruler of the region. The travel, retinue, finery, and gifts this entails will not be balanced by any monetary gain, although the increase in prestige and favor may help the character later.

Tournaments (jousts and duels) can be expensive for adventurers who are expected to participate in such events, although in some areas the prizes offered may more than offset the cost.

And if a character is *really* serious about politics, he may have to bankroll a private army!

Bribes: This is a way to soak up money in an accumulation of small amounts. Most readers will have heard of countries in which every official, minor or otherwise, expects a bribe in return for accomplishing what is nominally his everyday job. Why can't a fantasy society be afflicted with the same phenomenon? It's a matter of the size of the bureaucracy, the way it's recruited, and the expectations of the society.

Research: Magical research, whether to discover new spells or to determine the nature of found magic items, takes money. Don't let characters pay a meager sum in order to find out everything there is to know about a newly obtained item. Bleed their money away, giving a little more information for each input of funds. After all, magicians are rare and should be paid appropriately for their valuable research time.

Of course, player characters may decide not to pay, but that's their choice. It may be possible to discover the relevant information through rumors, libraries, and knowledgeable non-magicians.

The more complex a magic item is, the more characters will have to pay to determine exactly what it does. More than one level of performance, or more than one power, is desirable in an item — even items with (unbeknownst to the player characters) only one power — so that players may continue to pay money in an attempt to learn about additional powers of an item long after all of its powers and levels of ability have actually been revealed.

For example, one researcher may be able to determine one of the powers of a wand. Another research expert may know a command word, not necessarily relating to the known power. Further research may reveal another command word and a second power, perhaps a variation of the first one. And, the wand may be found to occasionally weaken the user; finding out how to avoid that effect — or even if there *is* a way to avoid it — would cost even more than finding out about one of the wand's beneficial aspects.

Investments: Bad investments will cost characters large sums. There ought to be a few good investments available, but most should be bad — just as in the modern world. Ways to spend invested money may include schemes to manufacture new inventions, property deals, money lending, and most likely, mercantile ventures. While a smart mercantile deal may net a character a return of more than 100% or 200%, most will result in a poor return or a loss. Characters may attempt to literally "protect their investments" by accompanying a vehicle or caravan picking up or delivering goods, thereby giving the referee opportunities to create mini-adventures connected with the trade routes and destinations.

Gambling: This is a good way to separate incautious characters from their fortunes, in the long run. Just make sure the odds favor the house — if the game isn't actually fixed — and remember that a really big winner may make enemies of the owners of the gambling establishment, or of the losers in a private game.

A referee can encourage gambling by making participation a matter of prestige in the locale, and by providing means of obtaining information — rumors, at the least — unique to the gambling establishment(s). If you challenge the "manhood" (or "womanhood") of the player characters in connection with gambling, some of them will respond unwisely — that is, they will gamble to "prove" themselves.

Small treasures, big spenders

The more opportunities player characters have to spend money, in small amounts or large, the more they'll spend. Some combination of the methods described above should allow the referee to reduce the fortunes of all but the most miserly adventurers. But the most important single method of doing this is to make treasures small so that characters can't accumulate large fortunes. Whether this stringency fits the "heroic" mold is a matter that only each referee and the players in his or her campaign can decide.

The care of castles

Making one, and then making it run

by Katharine Kerr

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In any role-playing game set in a medieval-style world, no matter how vaguely developed, the castle has an important place. The very sight of a lonely keep, rising above the mists on a hilltop, is one that promises adventure. In game systems that provide for player-character strongholds, a castle is usually the first thing a player thinks of when his character obtains the means to build a stronghold. And if the campaign has important non-player characters of noble blood, the gamemaster has to create castles for them.

Although by using historical sources or gaming aids it's easy to design the actual castle buildings, stocking the castle with characters requires more thought. Living in and maintaining a castle requires many servants and officials, most of whom live in the castle with its lord. By describing the typical medieval castle household, this article offers guidelines for players and GMs alike who need to build a castle and set up its staff.

What is a castle?

A great many different buildings are loosely described as castles, ranging from ghastly stone houses built by *nouveau riche* film people to walled cities or military forts. Properly defined, however, a castle is the personal fortification of either a king or a member of the nobility. The true castle serves two purposes: it is a dwelling for a noble family in times of peace and a fort in times of war. Thus, neither garrisons for professional soldiers nor public fortifications such as walled towns can be counted as castles.

The true castle is always supported by the profits from a manorial estate (also called a manor or a seigneurie). At root, the manor is simply a holding of agricultural land, worked by dependent tenants who live upon it, and granted to a fighting man to feed him and his family while he serves his king or some other powerful noble. From that root, however, grew many vast estates where the lord ruled in his own name and thought about the king as little as possible. At the same time, many manors were little more than large farms.

The land of a typical manor is divided into three parts. The first, the lord's demesne, is technically the only property that he actually owns. Although the demesne is worked by his tenants, all produce from these fields belongs to the lord. The second division, the holdings of his tenants, belongs to them in a kind of involuntary lease — that is, they may not leave the land without the lord's permission, but neither may he expel them from their farms. The remaining land is common pasture and forest, theoretically shared by lord and tenants, but in practice controlled by the lord.

The size of the manor varies so widely that it's impossible to give exact figures for creating them, but in general, the more powerful the lord, the richer his holdings. The richness of the manor depends as much on soil fertility and climate as it does on size. Thousands of acres of moor and fen cannot support a baron as well as a modest holding of good river-valley land.

At the bottom of the scale is the small fief of a single knight. As a rough estimate, it takes the labor of fifteen to thirty peasant families, working a holding of forty to one hundred hectares, to support one knight, his family, and his warhorse. (A hectare is 10,000 square meters, or about 2½ acres.) On such a small manor, the knight lives little better than his peasants.

Rich manors, however, cover thousands of hectares and are worked by several thousand tenants. In medieval France, for example, the average manor of a lord of the baronial class was about three hundred square miles. About one third of this estate was under the personal control of the baron or count, while the rest was parceled out to his knights in small fiefs of varying size. (This process of giving out pieces of a manor is called subenfeoffment.)

When setting up a manor to support the castle for either a PC or an NPC, the GM must remember that large tracts of good land are necessary to support a lord in any kind of style. Medieval-level agriculture is extremely labor-intensive and inefficient: thus the surplus, which goes to the lord, is going to be small.

Kinds of castles

Possessing the revenue from a large tract of land is also necessary to build the castle in the first place. Building a large stone fortification is expensive, even when much of the labor comes from unpaid peasantry. Let's look at the cost of some English castles in the 12th century. At that time, the English pound was divided into 240 silver pennies, and 30 of those pennies would buy a healthy ox or a warhorse. To build the small castle of Scarbourough cost the king 656 pounds; to expand Wark on Tweed from a small castle to a medium-sized one cost 383 pounds; to build the elaborate castle at Orford cost 1,222 pounds — the equivalent of 9,776 warhorses!

Thus, not every petty knight living on a manor of 50 hectares is going to have a castle, even though possessing a proper castle is the ardent desire of every nobleman. Poor knights or PCs beginning to build a stronghold are more likely to have either a fortified manor house or a fortalice.

The fortified manor can take many forms, but its distinguishing characteristic is the use of wooden defenses instead of stone. The most common type is the motte-and-bailey. A wooden house sits at the top of the motte (a mound of earth heaped up, or a small natural hill). At the base of the motte, a palisade of heavy logs encloses the bailey (an open space useful for sheltering peasants in case of attack). Although the palisade is vulnerable to fire, a well-defended motte-and-bailey manor can withstand siege for several days, long enough for some ally or overlord to come to the rescue. Building and supporting a fortified manor house requires 40-60 hectares of land; a motte-and-bailey, about 100 hectares.

The fortalice is a step up for the wealthier noble. Such a fortification has a simple curtain wall of stone, enclosing a large ward, and perhaps has a fortified gatehouse. Inside the wall is a simple keep — usually a tall donjon tower, either round or square — that both houses the noble family and serves as a last-ditch defense if the wall is breached. A holding of around 150 hectares of land is necessary to build and support a fortalice.

The fortalice grades into the small castle

proper. Although the small castle may have a separate dwelling house beside the donjon, most lords prefer to put the extra money into its defenses, adding ramparting and a barbican tower. It will take at least 200 hectares of land to maintain a small castle.

The true castle, with its rings of walls, multiple towers, and stone dwelling-houses, requires a manor of at least 500 hectares and is thus usually the property of a lord of the baronial class. It may also belong to a king, who can support more castles than he can live in by taxes from the royal demesne as well as from the manor attached to each castle. Such royal castles have a military purpose, like guarding an important bridge, and will house a castellan and his family — a nobleman sworn personally to the king but holding his position by hereditary right.

The noble inhabitants

Castellans, however, are the rarest sort of castle inhabitants. Most will be lords from the baronial class, which includes any noble above the simple status of knight — barons, counts, dukes, margraves, and so on. During the actual Middle Ages, these various noble titles were considered equal in rank, rather than being graded into the strict hierarchy of later times. What truly determined a noble's status was the size of his manor and the strength of his holdings.

The lord and his immediate family live inside the donjon in a small castle, or in a palais (a separate dwelling-house) in a rich one. Besides his wife and children, the lord's family includes any younger brothers or sisters still dependent on him, and probably his widowed mother, the dowager. Since noblemen lived short lives, on the whole, usually the eldest son inherited the manor before his siblings were grown. He was then responsible for raising them and either making good marriages for the sisters or finding land and a position for the brothers. (How well selfish lords fulfilled these duties is another question.)

Although the lord's primary duty in life is war, in peacetime few lords live idle lives. They are, after all, the administrators for vast estates with power over many lives, and the typical lord actively takes a hand in running his land. On any given day, he is just as likely to be found discussing business with his bailiff and provosts as he is training with arms or hunting. Since the lord of the baronial class usually has the right of high justice over his tenants and dependents, he also spends much time acting as judge and jury for every legal dispute, crime, or petty squabble on his land, right down to arguments among peasants over a chicken or hog.

A word must be said about the typical noble lady of a castle. Although under medieval law a woman had few rights and was barred from most activities — she could neither own property nor bear arms, for instance — in practice such legal cavils were ignored. Usually the lady also takes an active part in running the estate; many important officials report directly to her, and she is responsible for all the daily accounts and doings of the servants. She is also her lord's hostess, which is a very important job in a world where a lord's reputation depends on the generosity and courtesy of himself and his household.

Furthermore, the noble lady is also trained to hold her castle against siege while her husband is gone on campaign. During such crises, the men-at-arms and household knights obey her without question. Some ladies have even been known to take the field of battle, armed like men, to rescue their husbands from imprisonment. Thus, rather than the fragile flower depicted on modern romances, the feudal lady is a person with an air of command. If her husband is the commander of their domain, then she is his most trusted general, with true power over the household.

Retainers and officials

Any good-sized castle shelters a surprisingly large number of servants of varying degrees of rank. Since generosity is one of the marks of true nobility, supporting a large household brings status to the lord of the household. The lord will maintain as many people as he can feed, far more than necessary to do the actual work. A wealthy baron, for example, might have three hundred people living behind his walls.

The most important members of this crowd are the retainers and officials of noble rank. In medieval society, there was absolutely no shame attached to performing the most menial services for a person of higher rank — on the contrary, it was an honor to be chosen for the task. Likewise, having retainers of noble blood increases the status of the castle's lord. It is the goal of powerful lords to have as many noble retainers as possible, even for such mundane jobs as falconmaster. Exactly how many castle officials will be noble-born depends, of course, on the castle-holder's wealth and reputation.

Even the poorest lord has at least one noble retainer, his squire. (Wealthy lords have three or four squires, for status.) The squire is a boy of noble blood who at age twelve or thirteen comes to live in another lord's family to receive his final training in arms and courtesy. Common opinion holds that no man can train his own son properly, because he would go easy on the boy, rather than being as harsh as a warrior's training demands. While living with his lord, the squire acts as both valet and companion. He helps his lord dress in the morning, waits on him at table, tends his personal horses, and runs whatever errands the lord needs to have run.

Just as the lord has his squires, the lady has her waiting women, girls of good family who are usually friends more than maids. The waiting women dress their lady, take care of her clothes, help with the children, and join her in the endless sewing of clothes that's such a large part of life for medieval women. Since a lord gains status by supporting many waiting women for his wife, the usual lady has a retinue of many girls around her at all times. Most of these will eventually marry, but some waiting-women prefer to remain with their lady to avoid an unwelcome marriage. Such a woman will be the lady's chief confidante and thus a person of power within the castle.

Other noble-born retainers act as officials, coming between the lord and the actual servants. The exact number and positions of these officials will of course vary, depending on the wealth and size of the castle. A poor knight will only have one man to scurry around and do whatever he has time to do, while a rich baron will have the full staff listed below.

The chief officer in a large castle is the seneschal, who has many varied duties. He is the lord's right-hand man, the overseer of the fief as a whole, the lord's companion in battle, and his trusted political councilor. He disburses monies or food to the other officials, keeps an eye on their accounts, and solves whatever disputes are beneath the notice of the lord. In wartime, he is the second-in-command of the men-at-arms and vassals in the lord's army. If only one official in a household is noble-born, that one will be the seneschal.

The steward, overseeing the butler, cellarer, and cooks, is responsible for feeding the castle household — no easy job with three hundred people at table! He oversees the provision and storage of food from the actual farmland, sets the menus with the lady of the castle, gives orders to the cooks, and organizes any feasts or festivities. He becomes a head waiter at mealtimes, coordinating the servants who are bringing in the food.

The chamberlain is repsonsible for the household work exclusive of food preparation. He supervises what little cleaning gets done, the hiring of common-born servants, the purchase and care of furniture and hangings, and the dispensing of any gifts the lord and lady care to make. He also has the important task of tending to the comfort of any guests. Both the steward and the chamberlain report directly to the lady.

The marshal, or equerry, is in charge of the stables, which are the core of the lord's military power in a cavalry-dominated world. The marshal supervises the stable boys and the groom, buys or trades horses as necessary, and assigns the horses owned by the lord to whomever needs to use them. Since most noble lords spend a lot of time discussing their beloved horses, the marshal usually has personal influence over the lord and thus great personal power.

Another person of great influence is the lord's chaplain, the priest who lives in the castle and performs religious services for all its inhabitants, noble or common. Beyond his religious duties, the priest knows the common law and is expected to advise the lord when he is dispensing justice. He also acts as the castle's almoner, dispensing charity to the poor who show up at the gates. In a fantasy world with pagan soci-

eties, this priest will not be a Christian father, of course, but most lords will keep a priest of their favorite god close at hand.

A wealthy lord also maintains as many men-at-arms as he can afford to keep in his barracks. Particularly if this force contains archers and pikemen, the men-at-arms are likely to be from the yeoman (free middle) class, but at their head will be at least one household knight of noble birth. In areas where there is constant warfare or danger from bandits and suchlike, the lord will maintain as many household knights as he can afford, but in peaceful regions, he will enfeoff his knights on part of his manor.

The average household knight is a poor noble, usually a younger son with no chance at an inheritance, who spends his whole life in the lord's castle for what amounts to room and board — and the all-important chance to prove himself in battle. Some knights, however, are vagrant adventurers — noble-born, of course, but kicked out by their families for one shameful reason or another. These lesser knights own their own horses and equipment, rather than receiving them from the lord, and thus are paid a small fee in addition to their maintenance. In the castle hierarchy, these knights-errant, as they are called, come near the bottom as necessary evils, not to be trusted unless under the firm control of the seneschal.

In fantasy-world castles, great lords also have a personal wizard or sorcerer living with them. Such a magician is expected to use his skills in his lord's defense during war and to influence political events during peace. He also gives the lord counsel from his arcane lore and interprets omens that are beyond the range of the priest. Kings and particularly powerful nobles may have a personal alchemist in their castle as well.

Servitors and servants

Among the ranks of common-born servants in the castle there is a further distinction — between servitors, who have a certain amount of respect and position, and the crowd of peasant servants who do the actual daily labor. The servitors have a craft to offer, such as blacksmithing, cookery, or hunting technique. These skilled laborers hold their positions by hereditary right, passing the job down to their sons or daughters as long as they have heirs. Servitors are generally proud of their position and very loyal to their lord if he's any kind of a decent man at all.

The servants, recruited from the peasantry on the manor, are treated like valuable farm animals. Kicks and curses are their daily lot from those above them in the hierarchy. They sleep wherever they can find a spot, usually on the floor or on a table in the lord's hall, or out in the stables. For wages, they receive food, one suit of clothes a year, and a few small coins at Christmas. Yet, odd though it seems to modern minds, being a servant in a castle is a sought-after job. Since status demands that the lord have more servants than are necessary for the work, no single servant works more than three or four hours a day — a much better lot than breaking one's back on the farm. Servants are also assured of getting enough to eat, which is not the case for other peasants.

A great castle will have close to a hundred servitors, counting their wives, and another hundred or so servants. Following are descriptions of some of the most important servitors, who will be found in any castle of decent size.

Working under the seneschal are those responsible for the security of the castle, the chief porter and the watchmen. Although the watchmen are recruited nightly from the men-at-arms, the chief porter has a hereditary job. Usually he and his family live in a gate-house, which is either just inside the gates or built into the wall over them. He is responsible for greeting — and scrutinizing — every person who comes to the gates and for deciding whether or not to admit them. If the visitor is noble, the porter must greet him with the ritual courtesy due his rank. If the visitor is judged undesirable, the porter must turn him out — by force if necessary. Thus, porters are trained in the use of weapons.

A lord who dispenses justice has an important servitor in the person of the sworn executioner. Although not the most popular man in the castle, the executioner is treated with respect. He's responsible for hanging or otherwise dispatching criminals, "persuading" suspected criminals to reveal evidence, and putting minor infractors in the stocks or flogging them. Oddly enough, the executioner also serves as a doctor for broken bones and wounds. Since he's trained to break bodies, he knows a good bit about repairing them as well.

Another person who serves as a doctor from time to time is the barber, sometimes known as a barber-surgeon. Although he shaves the noblemen of the household and cuts their hair like a modern barber, he also knows much primitive medicine and can dispense herbal potions for various ailments. His most common treatment, however, is bleeding the sick, either by opening a small vein or by applying river leeches to suck out the "bad blood."

Since the hunt is a very important part of castle life, providing not only amusement but much-needed meat, every castle has a staff of servitors devoted to hunting. The kennelman cares for and trains the lord's hounds; during the hunt, he supervises the pack. The falconer tends the falcons and hawks. He also has the unenviable job of raiding nests to steal young birds; the average falconer will have many scars on his face as a result. The master huntsman tends and repairs the special hunting weapons, trains the beaters and netmen, and tracks game when the hunt is up.

Another crucial part of the castle's food supply is the garden, tended by the chief gardener and a crew of peasant servants. This garden supplies vegetables, pot herbs, and medicinal herbs as well as flowers. The flowers, however, are considered a "necessary luxury," because they are a bright spot of color in an otherwise drab life. Even the most battle-hardened lord will wear flowers in his hair for special events like weddings.

Even if a castle is near a town, the lord prefers to keep his own craftsmen within his walls. After all, one can't send to town for supplies during a siege! Every castle will have a carpenter, a tinker, a potter, and a stonemason, but the most important of these servitors is the blacksmith. In fact, a large castle is likely to have two smiths who, besides shoeing the small herd of horses within the castle, also produce nails, bolts, arrowheads, lance heads, shield bosses, and even chain mail. The smiths also repair broken weapons and horse-gear.

Working cloth is another important castle industry, because every piece of clothing or blanket used by those who live there is produced by the household. The castle's lady supervises a large staff of women who spin wool from the lord's sheep, weave it into cloth, dye it with herbal dyes, and then sew it into clothes to be dispensed as wages or gifts. The lady herself will sew her lord's clothing, perhaps adding a touch of fancy needlework if she has the time.

Head cook, baker, head groom, dairyman, poultryman — all are important servitors, and all will have lesser servants to help them at their work. The bailey and ward of a large castle are actually a village, filled with wooden shacks and workshops, housing the people who turn the produce from the land into the necessities and sometimes the luxuries of life.

Who pays for all of this?

Whether bushels of wheat or silver coins, disposable wealth has to come from somewhere, and the "somewhere" of the manorial economy is the labor of the tenant peasants, or serfs, as they are commonly known. Although many lords have subsidiary incomes from bridge tolls, river rights, or town taxes, the bulk of their wealth comes from the land.

As mentioned above, about one-third of a manor is the lord's own land, the demesne. All produce from the demesne belongs directly to the lord. The tenants holding the rest of the manor also work on the lord's demesne, usually for three days a week. This service, called the *corvee*, is paid only by the head of each tenant family, but it is strictly enforced.

The other members of the family are then technically free to work their own land for their own profit, but in practice, the lord skims off a large share of their labor. For starters, each peasant has to pay an annual head tax, the *chevage*. If the lord has justice rights over the peasants (and most do), each family pays a further annual tax, the *taille*. Whenever the head of a family dies, his son must pay the lord a further tax to inherit the land.

Most onerous of all, however, are the *banalites* — duties and fees that must be paid constantly in order to live daily life. Peasants must grind their grain in the lord's

mill, bake their bread in his ovens, use only his bull and stallion to stud their cows and mares, cross the stream only at his bridge — on and on, and all for a fee. These charges are enforced by physical violence, such as floggings or even maiming.

The French historian George Duby has estimated that the total charges upon a peasant amounted to 50% of his family's total output, and this is over and above the *corvee*. (And you think the IRS is bad?) The average peasant family, therefore, lives close to starvation. Their clothes are torn and filthy; their hut is tumbledown and drafty; their children die with heart-breaking regularity from malnutrition and small fevers. Most peasants also live in a state of sullen resentment that at times breaks out into open rebellion, but the lord's armed justice is swift to torture, maim, or kill any protestor. At its most basic level, the manorial system resembles nothing so much as that well-known gangster ploy, the protection racket.

To keep the peasants in line and to extort all these fees, the lord requires a number of manorial officials, sometimes noble-born but more usually middle-class servitors, again holding their positions by hereditary right. At the top of the hierarchy is the bailiff, who might live in the castle, but who more likely lives in a farmhouse on the estate. The bailiff is the working overseer of the estate, making his daily rounds on horseback to collect work-gangs for the corvee, make decisions about plowing and planting, and supervise the collection of taxes and fees. Since they must make detailed annual reports to the lord and the seneschal, most bailiffs can read and write.

To help him, the bailiff has a varying number of assistants, the provosts. (Some lords dispense with a bailiff and have the provosts report directly to them.) The provosts directly supervise the *corvee*, and some do actual physical work as well, such as loading the taxes onto carts or tending the lord's horses when they are brought outside to graze.

Two other important estate officials are the forester and the game warden. The forester keeps track of all firewood cut from the lord's forest and of course imposes a fee upon the peasant for cutting it. The game warden's primary duty is to make sure that no one poaches any wild game from the estate. All deer, rabbits, and boars are the lord's property; any peasant who kills so much as a rabbit, even to protect his crops, will be summarily hanged.

The player character's castle

Now that the GM understands the requirements of a working castle, he is in a better position to supervise any players who wish to have their characters build strongholds, a process far more complex than the modern procedure of buying a piece of real estate and hiring a contractor. At all stages, the GM should retain firm control of the process and put plenty of realistic obstacles in the character's way. In a sense, the GM will be role-playing the entire medieval environment and property system.

The first problem is acquiring enough land — not merely for the actual castle itself but also for the manor to support it. Most players will protest that their characters don't need a manor, because they plan to support their castle with the coin from adventuring. Unfortunately, all the coin in the world can't buy food that isn't there to buy. Medieval agriculture is so inefficient that it's highly unlikely that the neighborhood peasants will have any food to sell after fulfilling their obligations to their lord.

Besides, their lord will probably outright forbid any sale of food to the adventurer in the neighborhood because any new castle is a rival for power. Even free farmers will sell only what food they can spare, leaving the character's castle vulnerable to bad harvests. Thus, the PC's castle requires a manor to feed it.

Buying land outright for coin is unheard of in a medieval-style world. At the most, a PC could obtain a small amount of land on a perpetual lease by paying a money rent, but it is far more likely that any manorial estate will come enfeoffed or entailed in one way or another. There are two kinds of land available for new manors: virgin territory, or farmland from a great lord's already existing manor.

Any virgin territory within a kingdom is considered the property of the king; squatters will have a war on their hands. Legally settling virgin territory requires a royal charter granting and establishing the new manor. In the case of manorial land, the lord who has rights to it must be persuaded to subenfeoff it to the PC. In both cases, the granter of the manor will wangle as many obligations as he can from the PC.

To obtain a manor from an overlord, whether king or baron, the PC has to acquire the lord's favor and convince him that he will be a loyal vassal in the future. Here's where all those coins and jewels can come in handy. Besides giving lavish presents to the overlord, the PC will have to bribe his important officials to get them on his side and perhaps even to get an audience with the overlord. Once the grant of land is offered, the PC has to swear homage to his new overlord, or suzerain, as it was often called.

In homage, the PC promises to become the overlord's vassal for the rest of his life (the PC's life, that is) and to perform certain services in return for the land. The minor ones can be widely varied, but the most common small obligations are to visit the overlord's court once a year, to entertain him sumptuously whenever he appears at the vassal's castle, and to help him with the expense of wedding or knightings of the lord's children when they come of age.

The major obligation, of course, is military service. The vassal must provide a specified number of soldiers and their provisions for forty to sixty days a year. Whenever summoned, the vassal must personally fight at his lord's side. In some cases, it's possible to get out of this service by paying *scutage*, a money payment sufficient to hire and supply as many men as the vassal is failing to provide. The GM should decide whether the overlord in question will accept *scutage*. In a real emergency, the overlord will not.

If the PC has received a grant of manorial land that's already being farmed, he can proceed to building the castle. In the case of virgin territory, however, the PC will have to find farmers to work on the new manor. Peasants on an existing manor are usually willing to become colonists if they receive a better deal than they're already getting — an easy enough matter, considering their lot. It was common for colonizing lords to allow — reluctantly, of course — their colonists to lease the new land with rents due instead of full feudal service.

Since serfs are legally free men, not slaves, buying them out of serfdom is a ticklish business. While trying to keep up appearances, their former lord will try to get as much coin as possible per head. Lords will never risk underpopulating their own lands, of course, and thus will probably only allow 10-15% of their serfs to leave at any given time.

Once the farmlands are settled, the PC will also have to acquire servitors from the middle classes and whatever noble officials or henchmen he can attract. To build the actual castle requires skilled, well-paid craftsmen brought out from towns. Most fantasy-game systems have prices in their rules for the actual cost of building. Craftsmen will demand to be paid in coin, not produce, but they will take part of the wages in living expenses while actually working.

The process of settling a manor and building a castle should take game-years, not months. The PC isn't slapping up a modern condominium of lath and sheetrock, but building in stone for the ages. The GM will probably have to rule that the PC doesn't have the resources to build his dream castle all at once, but must either adventure again or wait until the land begins producing enough revenue to finish the work.

Most PCs, in fact, will have to start a stronghold as a fortified manor or fortalice. Although players will gripe about this, the GM should hold firm. After all, a recurring problem in long-running campaigns is the rich and incredibly powerful PC who unbalances the game by his very presence. First building, then maintaining a castle is an excellent way to drain off not only wealth but playing time from such a PC.

First of all, the PC will have to spend playing time fulfilling his obligations to his overlord. The military service will always come due in summer — prime adventuring weather. An overlord's visit will cost a great deal of money for the lavish feasts and entertainments that are necessary to keep the overlord's good favor.

Second, running a large manor takes time. If the PC is away from home too

often, the officials are likely to turn dishonest and begin stealing revenues, or turn so ruthless that they cause a peasant revolt. The PC must also maintain a court of justice and be at home to receive taxes and homage from those below him.

Finally, a powerful PC on a rich manor is going to cause envy, and thus enmity, among his neighbors. Petty feuds and envious disputes are common in a medieval-style society, and they're always settled by the sword. Fighting a local war is a much better use of a powerful PC's talents than is stripping hapless dragons of their wealth.

The castle in the campaign

Since building and maintaining a castle is such a difficult proposition, castles aren't going to exist in every hex of the campaign map. The common pattern, in fact, will be one powerful castle for every two or three hundred square miles, surrounded at intervals by the fortalices of the rich lord's vassals. Royal castles will be even rarer. In a kingdom with a weak central government, there may be no royal castles at all except for the king's personal dwelling.

Because of the large number of servants, servitors, and retainers who live in a castle, drawing up a castle in minute detail for an NPC is as much work as creating a small town. Fortunately, unless the NPC has a crucial central role in the campaign, or the GM wishes to run a series of scenarios in a particular castle, there is no need to create every single inhabitant and give them full statistics. After all, unless the player party is a bunch of murderous brigands, they are unlikely to engage in combat with the blacksmith's wife or the pig-boys.

As a starting point, the GM should write a descriptive paragraph for each truly important inhabitant in the castle, such as the lord and his family, the noble officials, the chief household knight, and such servitors as the player party is likely to meet, such as the chief porter. Here's an example of such a sketch: "Sir Gervase, the seneschal, is a strong, middle-aged man having great skill with weapons. He uses his quick wits and considerable worldly wisdom loyally in the service of his lord." Then, if stats are necessary at some later time, the GM can either roll them up or simply decide them within the parameters of the sketch.

Lesser servitors and servants can be merely listed and noted, for instance: "twelve serving wenches, two very pretty," or "Hubert the blacksmith; lives in the bailey; strong arm with war hammer."

When it comes to running the castle, impressionistic story-telling will fill a lot of gaps. For example, let's suppose a player party is entering a castle for the first time. After an actual encounter with the chief porter, they go through the gates. The GM can say something like this: "Out in the bailey, you see a large number of wooden sheds and huts. Servants hurry around carrying food and firewood; a couple of grooms are currying horses by the main well; you hear the clang of a blacksmith's hammer over the general din." Such a scene-setting gives the feel of castle life without stats and continual dice rolls.

When mapping out the manor for an important castle, likewise, the GM should indicate where the peasant villages are and how many families live in them, but it's unnecessary to make a detailed placement of every hut and field. The map can indicate the lord's forest, major streams, and other such natural features on a simple hex-by-hex basis. If the player-character party is the sort that's likely to get into trouble, by poaching on the lord's forest preserve or robbing someone, then the GM can set up the daily route of the bailiff, provosts, and gamekeeper and give them some combat stats.

The time spent working up a realistically populated castle will pay off in the fun of running it. All these assorted NPCs provide opportunities for encounters and character interaction beyond the usual combats — love affairs, resentments, friendships, diplomatic squabbles — all in a fantasy setting that will still seem "real" to the players. A truly well-realized setting adds enormously to everyone's enjoyment — and that's what fantasy role-playing is all about!

A note on further reading

GMs and players who are interested in more detail about castle life can find many books available these days, some in paperback. One of the best is *Life on a Medieval Barony* by William Stearns Davis (Harper and Row, 2nd ed. 1953). Serious role-players, especially fans of the *Chivalry and Sorcery* game, will find that reading this or some similar book adds enormously to their fun. Hard-working GMs who want more information about the manorial system and the sizes and population of average holdings should gird their loins and attack *The Cambridge Economic History of Europe, Volume I: The Agrarian Life of the Middle Ages*, edited by M. M. Postan (Cambridge University Press, 1966).

Saintly standards

Friends of the gods with special powers

by Scott Bennie

From issue #79, November 1983

The Dungeon Masters Guide mentions "saints" in several places, but no system is given for defining sainthood or classifying the precise abilities or capabilities of a saint. Looking at the real world and at saint-like characters in mythology and modern epic fantasy, we might make the following statements about saints in the AD&D® game:

Saints are the most powerful servants of a deity on earth, the absolute embodiment of their religion, and as such are given abilities that far surpass those of ordinary mortals. Saints are almost always clerics, since that character class provides the most service to the gods, but occasionally a fighter, particularly a paladin, will be elevated to sainthood. Saints are usually of good alignments (the word "saint" is derived from the Latin *sanctus*, meaning holy, as in "sanctuary"), but there have been occasions when the evilest deities or the vilest kings of the netherworld have awarded their dark champions with saint-like power, resulting in a "dark saint" or "anti-saint."

It has been said that becoming a saint is the most difficult goal to which a mortal may aspire. It requires that the saint serve his (or her) deity faithfully in every action he performs and that he follow all the rules of the religion unquestioningly. In addition, the saint must constantly *quest* for and smite the enemies of the religion, and be willing to die at any moment for the sake of the religion's goals without hope of rebirth; the saint must also do deeds of great valor against great odds, and be universally recognized as a champion of the religion.

A saint should be far above ordinary mortals in power, with characteristics much greater than normal and levels of ability close to the peak of human attainment (e.g., at least 16th level for fighters and clerics). The saint may be on very close terms with the gods, and will be well versed in divine politics so that he can deal with other divinities and their servants to best advantage.

If a mortal fulfills these criteria, then his deity or a group of sponsor deities, *provided that a champion is needed*, will empower the saint with a spark of divine essence so that he is no longer truly mortal, his power being on par with a quasi-deity. As a non-mortal, the saint *must* be a non-player character. If a player character somehow manages the near-impossible and is truly worthy of becoming a saint, then the player should be satisfied with his character's achievement and must let the character pass into the capable hands of the DM, to be used forever more as an NPC.

While the abilities of a saint are as varied as the gods themselves, each saint being a unique individual, there seem to be some abilities, listed hereafter, common to all saints. The number in parentheses after a listing indicates the number of times per day each of these spell-like powers may be used. Powers followed by an asterisk (*) are those that are used in reversed form by an evil saint (for instance, *continual darkness* instead of *continual light*).

Command, 1 round effect, no saving throw (1)
*Continual light** (3)
*Cure disease/cure blindness** (6 each)
*Dispel evil** (1)
*Heal** (1)
Immunity to death magic spells and powers
Know alignment (at will)
*Protection from evil, 10′ r.** (at will)
*Raise dead** (1)
Reduce aging[1]
*Remove curse** (3)
Summon[2] (1)
Tongues/comprehend languages (at will)
True seeing (1)

Notes:

1: The saint will have 5 to 10 times the lifespan of an ordinary mortal, in addition to being able to use life-prolonging aids available in the AD&D universe (such as a *potion of longevity*). Upon his death, a saint will go to reside upon an Outer Plane appropriate to his alignment and religion.

2: A saint can *summon* one creature of the same alignment of not more than 12 hit dice. This power is usable once per week, as opposed to all other "numbered" powers, which are usable the specified number of times per day.

In addition to these powers, a saint has the ability to inspire *awe* in creatures of 1 hit die/level or less, as if the saint were a divine being with a charisma of 19. This *awe* ability is not dependent on the actual charisma of the saint, and he may activate it at will. This power also allows high-level creatures to be aware that the saint is a being of more-than-human power.

As a demi-deity, a saint has a saving throw of 3 in all categories. A saint is likely to have magic items of a unique nature (minor artifacts) or ordinary magic items of the greatest power.

Not all religions have saints, while some religions have a large number of "patron saints" who serve as intermediaries between the deity and the deity's worshipers on a number of matters. A patron saint is the most powerful variety of saint and actually receives worship through shrines located in the major temples of the patron deity. Those saints who generate enough interest that cults are eventually formed to honor them may become demi-gods.

Saints, being of such great power, should be relatively few in number on any one world; a saintly encounter is rare for even the most traveled party. Saints make interesting acquaintances — or deadly enemies — for player characters. As examples, following are four descriptions of saints from my own campaign: St. Ceril, who is of about average power for a saint; St. Bane, a patron saint who approaches demi-god status; St. Kargoth, a paladin gone wrong; and St. Eleador, who achieved sainthood extremely early in his mortal existence.

ST. CERIL the Relentless
ARMOR CLASS: *-7*
MOVE: *12″*
HIT POINTS: *98*
NO. OF ATTACKS: *3/2*
DAMAGE/ATTACK: *By weapon type (+2)*
SPECIAL ATTACKS: *See below*
SPECIAL DEFENSES: *See below*
MAGIC RESISTANCE: *Standard*
SIZE: *M (7′ tall)*
ALIGNMENT: *Lawful neutral*
SYMBOL: *Three upward-pointing arrows*
CLERIC/DRUID: *19th-level cleric*
FIGHTER: *7th-level fighter*
PSIONIC ABILITY: *VI*
S 18 (+1, +2) I 16 W 19
D 18 C 16 Ch 19

Ceril was an altar boy for his religion in a village where the entire population, including his parents, was slaughtered by toadlike creatures. Ceril, the lone survivor, vowed to avenge their deaths. He spent fifty years trying to accomplish this, consuming little food or water, hardly sleeping, sustaining himself only by an unceasing fury. Finally, he found the murderers, a group of renegade Slaadi. After a great battle, Ceril single-handedly slew their leader, a very powerful Death Slaad. Impressed by his devotion and perseverance, Ceril's deity awarded him with sainthood.

Ceril has several special weapons, the greatest being *Chaosbreaker,* a *+5 long sword* that does double damage against any creature of a chaotic alignment. His *+3 plate mail* cannot be destroyed or rusted, and has the combined abilities of a *ring of swimming,* a *ring of free action,* a *necklace of adaptation,* and a *helm of underwater action.* His *+2 shield* will, on command, reflect a spell as does a *ring of spell turning,* up to seven times daily, one spell per melee round. He also has a plethora of minor magical items.

Ceril appears to be a man of about 40 years of age, despite the fact that he has lived for more than 250 years. He has golden hair, a short beard, and grey eyes. He is highly charismatic and can cast a *suggestion* spell (once per round) on any creature of up to 6 hit dice/levels merely by speaking with the creature. He is often found questing against chaos and wandering from place to place preaching the importance of strict devotion to order and the need to battle chaos, a cause for which he will occasionally employ (and willingly sacrifice) mortals as pawns.

ST. BANE the Scourger
(Patron saint of those who hunt undead)
ARMOR CLASS: *-5*
MOVE: *18"*
HIT POINTS: *143*
NO. OF ATTACKS: *3/2*
DAMAGE/ATTACK: *3-12 (+9)*
SPECIAL ATTACKS: *See below*
SPECIAL DEFENSES: *See below*
MAGIC RESISTANCE: *Standard*
SIZE: *M (6' tall)*
ALIGNMENT: *Neutral good*
SYMBOL: *Flaming black trident*
CLERIC/DRUID: *22nd-level cleric*
FIGHTER: *10th-level fighter*
PSIONIC ABILITY: *Nil*
S 18/22 (+1, +3) I 20 W 21
D 18 C 17 Ch 19

Saint Bane was the high priest of a religion whose main precept is the extermination of the undead. As a first-level cleric, Bane incredibly managed to slay three vampires; and, as he rose in power, he battled deadlier foes. Finally, Bane was responsible for the death of the witch-ghoul Khuul, one of Orcus's greatest servants, and he attacked and nearly slew Orcus on his home plane. For his valor, Bane was rewarded with sainthood.

Bane has the standard abilities of a saint, and a lifespan ten times longer than an ordinary mortal; he appears to be about 70 years of age. Any undead of low intelligence or less that even glances at Bane must save vs. death magic at -4 or crumble into dust; undead of higher intelligence must make the same saving throw or flee in terror. Bane is immune to aging, *fear,* charms, paralysis, and life-level loss.

In battle, Bane wields a *+6 flaming trident* that does a base of 3-12 points of damage (+9 for magic and strength) and triple damage against undead. His *+2 plate mail,* besides its magical bonus, makes him immune to fire, cold, and lightning attacks, *slow* spells, and *magic missiles;* his *+1 shield* will deflect any normal missile fire hurled at him, including boulders thrown by giants, and it has a 35% chance of deflecting a magical missile as well. He has a few other magic items of minor power. Bane's armor, shield, and trident are *transdimensional;* they do not vary in power or ability on different planes.

Bane has a fairly widespread cult, particularly in places heavily infested with undead. While he only has a small and rather weak priesthood (maximum 4th-level clerics), his clerics and those who serve Bane's patron god that gain Bane's personal blessing before questing against undead have a 75% chance of gaining +1 to all undead-turning rolls, while those who pray at Bane's shrine have a 15% chance to gain a +1 to turn undead. This blessing lasts for the duration of the quest.

Bane is a wanderer of the planes, and often makes sorties into the Abyss. His plans are subtle and far-reaching, and he will often use mortals in his schemes. He appears as a man with wild white hair, who often rides a white beast with the specifications of a nightmare of maximum hit points but which is neutral good in alignment. Bane has made a vast number of powerful, evil enemies; those who ally with his cause are asking for a lot of trouble.

ST. KARGOTH
(King of the Death Knights)
ARMOR CLASS: *-5*
MOVE: *15"*
HIT POINTS: *136*
NO. OF ATTACKS: *2*
DAMAGE/ATTACK: *By weapon type (+8)*
SPECIAL ATTACKS: *See below*
SPECIAL DEFENSES: *See below*
MAGIC RESISTANCE: *90% (see below)*
SIZE: *M (7' tall)*
ALIGNMENT: *Chaotic evil*
SYMBOL: *Glowing green skull*
CLERIC/DRUID: *12th-level cleric*
FIGHTER: *16th-level fighter*
PSIONIC ABILITY: *Nil*
S 20 (+3, +8) I 18 W 15
D 18 C 18 Ch -1

Kargoth was a great paladin, until he unleashed a demonic terror on the Prime Material Plane in a mad bargain for personal power. The grateful demon prince transformed Kargoth into the first and most powerful Death Knight. When the forces of good rallied and drove away the horror, Kargoth exalted in his newly won power and performed many deeds of great malevolence and harm to the forces of good. Eventually, the scale of his atrocities grew to a point where the gods of chaotic evil alignment could not help but recognize Kargoth's achievements; as a result of his deeds, and because they needed an agent to counter the saintly agents of good (such as St. Bane), they endowed Kargoth with saintlike abilities.

Kargoth's powers are many and terrible. He automatically commands any undead he encounters except those directly serving Orcus, and can *summon* two Death Knights (see FIEND FOLIO® Tome) at will once per week, in addition to his saintly summoning ability. He has 90% magic resistance, and if this resistance succeeds in protecting him, there is a 65% chance that the spell or spell-like effect directed at him will be reflected back upon the attacker.

Kargoth wears *+4 plate mail* and wields a variety of magical swords of great power, though he lusts for even more powerful weaponry. The only sword in his long career that came close to satisfying him was *Gorgorin the Shatterer,* which does 2-20 (plus strength bonus) hit points of damage; each victim it strikes must save vs. death magic or be disintegrated. Fortunately, the *Shatterer* was lost when Kargoth battled the legendary Hainard of the Whiteguard. Kargoth has never stopped looking for the sword since, and dark shall be the day that Kargoth and his beloved sword are at last one again.

Kargoth rides a glowing green chariot driven by six nightmares, each of maximum hit points. While in the chariot, Kargoth generates *fear* in a 120' radius; outside the chariot, he has that power in a 30' radius, continuously. He is capable of the following additional powers, usable one at a time and one per round: *wall of ice, dispel magic, darkness 20' radius.* Thrice per day, Kargoth can do each of the following: *gate* in a Type III (50%), Type IV (35%), or Type VI (15%) demon, with a 100% chance of the *gate* opening; use any of the *power word* spells, a *symbol* of pain or fear, and toss a 20-dice *fireball.* These are in addition to his other saintly abilities.

Kargoth's physical body was driven from the Prime Material Plane centuries ago, but in his undead form he is still able to venture to the Prime Material Plane to wreak havoc. While he serves Demogorgon willingly, his power is believed to approach that of his master's, and his actions in the complex rivalries of the Abyss require close scrutiny.

Kargoth appears to be a Death Knight of massive size and build, except that his skeletal features are a baleful, glowing emerald color.

ST. ELEADOR the Survivor
ARMOR CLASS: *-4*
MOVE: *12"*
HIT POINTS: *88*
NO. OF ATTACKS: *2*
DAMAGE/ATTACK: *By weapon type (+1)*
SPECIAL ATTACKS: *See below*
SPECIAL DEFENSES: *See below*
MAGIC RESISTANCE: *Standard*
SIZE: *M (6' tall)*
ALIGNMENT: *Neutral good*
SYMBOL: *Golden chimera*
CLERIC/DRUID: *17th-level cleric*
PSIONIC ABILITY: *VI*
S 16 (+0, +1) I 18 W 20
D 16 C 16 Ch 16

Eleador was a young priest who was thrust into circumstances far beyond his control, in which he and a small band of adventurers were the only ones who could prevent the unleashing of a monstrous evil. Overcoming unbelievable odds, he managed to thwart the evil, and several deities gratefully rewarded him with sainthood.

Eleador doesn't enjoy combat, preferring peaceful resolution of conflicts to bloody violence. This makes him all the more dangerous when aroused, and he will not hesitate to attack the most evil of foes. Under *no* circumstances will Eleador surrender or submit to blackmail; he is willing to see those he loves die before he compromises his principles. In a battle, Eleador wields the *Mace of Auru,* a *+3 mace of disruption* which *dispels evil* on a natural "to hit" roll of 18 or better; he also owns a *talisman of pure good* with double the usual number of charges. Like St. Bane, Eleador is a powerful foe of the undead, gaining a +3 to his die roll to turn undead creatures.

Eleador's greatest power, however, is his gift of *timesight*. When Eleador sleeps, he is able to gaze into the past and the future in his dreams. The source of this power is *not* psionic; it has been speculated by some sages that a link exists between St. Eleador and the Plane of Time. It is possible that because of this link the gods have taken a great interest in his affairs, which resulted in his elevation to the sainthood at a comparatively low level of experience and with a relatively weak reputation.

Eleador often wanders from plane to plane, but rarely uses disguises. He appears to be a man of about 30 years of age, with blond hair and blue eyes; he wears deep blue robes over his chain mail with the insignia of a golden chimera on his chest. He has been known to ride an extremely powerful pegasus (AC 3, MV 12"/48", HD 6+6, HP 54, #AT 3, D 2-12/2-12/1-4, SD 10% magic resistance, immune to petrification) which he befriended on a particularly harrowing adventure.

These are the breaks

Weapon damage in AD&D® action

by John R. Shaw

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The warrior knew he was dead even before the enemy's steel bit hungrily into his warm flesh. Only moments before, it was he who had this creature near death. It was not until he stumbled in the midst of a fast and frantic exchange of blows that the thought flashed through his mind — this might be his last fight. The bright steel that had held a razor-sharp edge through so many battles now seemed to dull as it connected harshly against the metallic skin of the creature.

Then sword met sword.

Time stopped as the warrior saw pieces of finely wrought metal scatter to the four winds, catching flashes of light as they fell toward the floor.

The creature's evil blade seemed to hang momentarily in the air. The split seconds seemed like hours to the doomed warrior, as his grip instinctively tightened on the now-useless hilt. His muscles tensed in anticipation as he waited bravely for the final blow to be struck . . .

The one item usually missing from the aftermath of a good battle in an AD&D® game adventure is the sight of broken and battered weapons littered among the freshly hewn corpses. The following tables introduce this aspect of combat, making recreations of scenes such as the above possible. However, not all would be as deadly.

Whenever an unmodified 1 is the result of a "to hit" roll, the following tables should be consulted to determine the adverse results (if any) of such a terrible throw.

The system is flexible, allowing Dungeon Masters to introduce only those tables desired, depending on the level of complexity and realism sought.

Table 1 can be used on its own, or Table 2 added for more interest. If both these tables are being used, then Table 3 can also be optionally included.

Table 1 describes the various mis-chances that could occur in the heat of battle. For any result, at least 1-4 points of damage are caused; this number should be modified upward by the DM to take into account bonuses to damage (such as the "plus" of a magic weapon) or special circumstances (such as a party member being hit and thus caused to fall into a pit).

"Damage to party member" could be caused by the character accidentally bumping another party member into a wall, tripping him, or knocking him off balance (which causes him to take extra damage from an opponent); or even by a wild swing with a weapon.

"Damage to self" might occur under similar circumstances to those mentioned above and would possibly also include such slips as a distracted magic-user dropping a dagger through his foot.

Damage to a weapon may be the result of a wild swing connecting with a dungeon wall, trying to bruise an iron golem with a wooden club, enthusiastically attempting to chip the favorite boulder of a stone giant, or just old age, from having been used in so many battles over the months or years.

Specific types of weapon damage (or lack of it) are given in Table 2. This aspect can be included so that broken or damaged weapons (especially magical ones which fail their saving throws) may later be repaired. It is also possible that the weapon can continue to be used, at reduced effect, depending on how badly it was damaged.

Table 3 is used to determine during which round of fighting the damage to the weapon will occur. This may be a round when the character fails to score a hit on the opponent, for it must be remembered that weapon hits will still be occurring on other weapons, shields, and armor. Such hits cause no damage to the opponent, but the force of the blow is enough to damage a weapon. Only a careful

examination (which obviously cannot be carried out in the middle of a melee) by a qualified character will reveal that the weapon is damaged and will soon break. A qualified person is one who deals closely with the material involved. For example, a swordsmith would be qualified to inspect all types of metal swords and daggers, because he would have a basic understanding of the metallurgy involved. A player character who has had previous experience as a smith, for instance, could be a qualified judge if he had followed this trade for a few years and not just a short period of time.

TABLE 1: Damage inflicted

01	Damage to party member; weapon damaged and dropped out of reach.
02	Damage to party member; weapon damaged and dropped within reach.
03-04	Damage to party member; weapon undamaged but dropped out of reach.
05-06	Damage to party member; weapon undamaged but dropped within reach.
07-12	Damage to party member; weapon still held.
13-20	Damage to party member; no effect on weapon.
21	Damage to self; weapon damaged and dropped out of reach.
22-23	Damage to self; weapon damaged and dropped within reach.
24-26	Damage to self; weapon dropped out of reach.
27-29	Damage to self; weapon dropped within reach.
30-38	Damage to self; weapon damaged but still held.
39-50	Damage to self; no effect on weapon.
51-52	Weapon damaged and dropped out of reach.
53-55	Weapon damaged and dropped within reach.
56-60	Weapon dropped out of reach.
61-65	Weapon dropped within reach.
66-80	Weapon damaged but still held.
81-00	Nothing unusual happens.

Notes on Table 1

1.1 "Damage to party member" indicates a member of the party of the character, or of the monster, who rolled the 1. If the character or monster is alone or if no other members of the party are within striking distance, then treat this result as "Damage to self." Weapon damage will still apply, as appropriate. If more than one party member is within striking range, determine the member hit by random selection, remembering to include non-player characters.

1.2 "Damage to self" is halved if the character makes a save vs. rod, staff or wand.

1.3 If a weapon is damaged, roll on Table 2 to determine specifics. If Table 2 is not being used, the weapon must save vs. disintegration or be damaged beyond repair. Magic weapons receive their usual saving throw bonuses.

1.4 A "weapon within reach" can be recovered in the round after it was dropped, but no blow against an attacker is possible in that round.

1.5 A "weapon dropped out of reach" can be recovered in the second round after it is dropped. No blow against an attacker is possible for these two rounds (unless another weapon is obtained, of course).

1.6 If a player character, non-player character, or monster is only using fists, fangs, teeth, claws, and other such body weaponry, they take 1-4 points of damage in place of a "weapon damaged" result. Damage taken is halved if a save vs. rod, staff or wand is made. This may be in addition to any other damage taken in that round.

TABLE 2: Damage to weapon

01-02	Weapon completely broken, smashed or shattered.
03-05	Weapon damaged; -2 to hit, -50% to damage.
06-10	Weapon partly damaged; -1 to hit, -25% to damage.
11-12	Head of weapon broken off and smashed.
13-15	Head of weapon broken off and damaged.
16-20	Head of weapon broken off, partly damaged.
21-30	Head of weapon damaged; -50% to damage.
31-45	Head of weapon partly damaged; -25% to damage.
46-47	Tail of weapon broken off and smashed.
48-50	Tail of weapon broken off and damaged.
51-55	Tail of weapon broken off and partly damaged.
56-65	Tail of weapon damaged; -2 to hit.
66-80	Tail of weapon partly damaged; -1 to hit.
81-00	Weapon undamaged.

Notes on Table 2

2.1 If weapon has been damaged, roll on table 3 (if it is being used) to establish when the damage occurs.

2.2 The "head" of a weapon is that part which inflicts the damage: sword blade, arrowhead, tip of lance, head of mace, and so on.

2.3 The "tail" of a weapon is that part which is used to control the aim: hilt of sword, longbow, crossbow, rear portion of lance, handle of mace, and so on.

2.4 Any part of a weapon receiving a "smashed" result cannot be repaired or used further. Any remaining undamaged part of the weapon might be usable at reduced effect, depending on the weapon and which part of it remains intact (see note 2.6).

2.5 Penalties given by the table for "damaged" and "partly damaged" weaponry are cumulative. They take effect in the round after the weapon was found to be damaged, and continue until the weapon is either repaired or destroyed.

2.6 Many weapons are unusable when a part has been damaged or broken off, but the wide range of possible weapons and possible circumstances will make it necessary for the DM to rule on whether certain damaged weapons can still be effectively employed. Two clear-cut examples: The front half of a spear is just a smaller spear, but the front half of a sword blade is virtually useless as a weapon. Weapons were designed to be well balanced for maximum striking effect, and this balance would be affected if part of the weapon were broken off. For any parts of the weapon that the Dungeon Master agrees can be usable in combat, "to hit" and damage penalties must be worked out. Penalties will depend on the circumstances and the actual part of the weapon being used.

2.7 If the weapon has not been dropped (as given by table 1) but a result on Table 2 indicates "Head of weapon broken off" or "Tail of weapon broken off," then the head of the weapon will fall to the ground within reach, and the tail will still be held. A "weapon dropped" result on Table 1 refers to the entire weapon, whether or not it was broken or damaged.

TABLE 3: Time of damage to weapon

01-10	Weapon damaged and/or dropped this round.
11-16	Weapon damaged and/or dropped next round.
17-19	Weapon damaged and/or dropped in 2 rounds.
20	Weapon damaged and/or dropped in 3 rounds.

Note on Table 3

3.1 Damage to player characters, non-player characters, and monsters always occurs in the melee round in which the 1 was rolled. Table 3 is only to be used for weapons which are not a natural part of a character or creature.

These tables are not intended for the Dungeon Master who gives his players an impossible job of surviving. They are intended to complement play by creating more situations for interesting player interaction — will your friend lend you his extra sword after you've just broken your own blade on a wild swing that connected with him instead of the enemy? — which is the whole purpose of a good-playing game.

With these tables in operation, weapons makers and weapon shops in the cities and towns of a campaign world will now on occasion have customers in dire need of their wares, rather than simply acting as the dumping ground for used arms and armor being traded in by victorious characters.

There are advantages in this system for characters, too, if they are ingenious enough to find good uses for the remains of damaged weapons. A thief in one party once secretly swapped swords with an enemy fighter who had challenged the best swordsman in the thief's party to a death duel. Even a 16th-level Lord is not much of an opponent when wielding a +1 sword — without a blade!

Repair or beware

Equipment damage and its effects

by Arthur Collins

From issue #73, May 1983

Why don't heroes ever seem to spend time sharpening their swords? Everybody else has to. How come Theobald the Magnificent never gets his shield banged up, or his sword notched, or his helm cloven? Wear and damage to equipment are concerns of every fighter making his way in a mutable world, but not, it seems, of characters in the AD&D® game world.

The simple fact is, though, that nothing lasts forever. And without special care, nothing lasts as long as it should. Arms and armor are not exceptions. Sharp edges, to stay that way, must be honed occasionally. Nicks and dents have to be fixed. Rust will get you sooner or later, even if you sent all your equipment to Z-Bart. Following are some suggestions for easily implemented rules to add this dimension to your game.

Damage to armor

When a combatant rolls a *natural* 20 in melee, his opponent (if armored) must roll a saving throw for his armor vs. crushing blow. The armor gets magical plusses (if any) as bonuses that might apply. A shield, if one is being used by the character or creature that is hit, will take damage until it is rendered useless; after that, the armor itself will absorb the blows. Failure to make this saving throw means one's shield is broken (or at least severely damaged), or one's armor is rent.

Armor and shields can absorb as many dents and rents as the number of AC factors the item provides. Thus, a shield will take one good blow before it is broken (same for a helm), whereas leather or padded armor will absorb two such blows before it is useless for protective purposes. Ring mail or studded leather can take three blows; scale mail, four; chain mail, five; splint mail or banded mail, six; and plate mail, seven. Magic armor adds absorption ability according to its magical bonuses. For instance, *chain mail + 2* will absorb seven blows before it becomes useless.

Each time a piece of armor absorbs a blow, by failing to make the save, its AC protection drops by one factor. Chain mail (AC5) becomes chain mail -1 (AC 6), then -2, and so on. A *shield + 1* does not cease to be magical, but it drops to a *shield + 0* after taking such a wallop, and then is a ruined, unmagical shield after one more damaging blow. Damaged armor will stay so until repaired by someone skilled in the craft. The costs, in gold pieces and time, of such repair is a minimum of 3 days and 25 gp for each damaging blow the armor has absorbed. Magic armor cannot be repaired by an ordinary armorer or smith without its losing its dweomer.

Damage to weapons

When a combatant rolls a *natural* 1 in combat, his weapon is adversely affected. An edged weapon becomes notched each time a 1 is rolled, and it takes a -1 penalty "to hit" and to damage. A normal sword becomes a sword -1. A magical *sword + 1* becomes a magical *sword + 0*. Magical edged weapons get a saving throw vs. crushing blow (but non-magical edged weapons do not). No edged weapon can be reduced to the point where one cannot possibly hit with it, nor to the point where it can do no damage. Thus, it cannot take any more "hits" beyond the point where it takes a roll of 20 to hit with it, or below the point where it does at least 1 point of damage.

A character who rolls a natural 1 while attacking with a blunt weapon will find that the weapon has slipped from his hand.

A strung weapon will snap a string, and thus misfire, on a roll of 1. A weapon with a wet string need only roll a natural 2 or less for the string to snap.

A pole arm or staff will crack on a roll of 1. A saving throw must be rolled each round thereafter vs. crushing blow. Failure to save at any time means the haft snaps.

A hurled weapon is not damaged the way other types might be, but rolling a natural 1 means that the wielder (thrower) of the weapon may be temporarily off balance. Unless the wielder (thrower) rolls his dexterity or less on d20, he is off balance, loses all dexterity and shield AC for bonuses that round, and is -(1-4) in rolling for initiative. (That is to say, he loses 1-4 segments from whatever his party rolls for initiative.)

A fighter engaged in combat without weapons occasionally might not use the weaponless combat table. In this case (when the fighter's fist is treated as a weapon), a roll of natural 1 is considered the same as for a hurled missile (see above). That is, the fighter is off balance, and must roll d20 vs. his dexterity or suffer the same penalties as for a hurled weapon that goes awry.

The ravages of rust and time

If a character neglects to have his swords and such attended to, or his armor gone over by an armorer at least four times a year, then the DM can assess the user of that equipment a penalty of -1 on every saving throw rolled for the equipment, due to neglected rust and wear and tear. This deficiency can be remedied by simply having the equipment seen to (cleaned, polished, etc.). At the DM's option, the same penalty may be applied for every week spent in a tropical or marsh environment (or the like) without the character cleaning his equipment. It takes a full day to go over an entire suit of armor and all of one's weapons — but it's a day well spent.

Wounds and weeds

Plants can save characters' lives

by Kevin J. Anderson

From issue #82, February 1984

(EDITOR'S NOTE: This article is intended for use as a supplement for the AD&D® game system. It is NOT intended as a guide to woodland plants for players to find and eat! Eating strange plants is a very risky thing to do and is best left to experts; it should also be remembered that even experts have been known to make dangerous or fatal mistakes.)

Delrael the fighter stumbled weakly through the dense forest, crawling and staggering through thickets which clawed at his wounds. Blood flowed from uncounted cuts into his mangled armor. Tattered scraps of bandages lay over some of his most serious injuries, no longer giving any benefit. Some of his wounds had stopped bleeding of their own accord, but were now becoming infected.

The forest grew darker, and by the pounding in Delrael's head and the buzzing in his ears, he knew that the darkness he sensed had nothing to do with the coming of nightfall. "I am done," he moaned softly through cracked lips.

Then he saw a light ahead, swimming in his unsteady vision, and as he stumbled closer, he could make out the dim outline of a rickety hut. Delrael tried to cry out for help, but could not force any audible sounds from his throat. He collapsed with a crash into the thick underbrush near the hut. . . .

. . . And then he awoke to the acrid smell of strong vinegar, discovering at the same time that he had enough strength to grimace and turn his head.

"Hah! The vinegar always wakes 'em up!"

Delrael's gaze fell on what at first appeared to be a mushroom with eyes. Then, as his vision cleared, he saw it was the face of a withered old woman bending over him. She tossed a dampened rag off to one side and addressed him.

"Now then, what's happened to you?"

Delrael swallowed several times before he managed to speak. "My friends . . . all slaughtered by orcs. I escaped . . . hurt bad . . ."

"Well, didn't you bother to care for your wounds? How did you expect to get healed?"

"No cleric . . . killed . . ."

"Bah! Who needs a cleric? That's no way to heal wounds. You won't always have one by your side — as you now know."

"I tried to make bandages, from some clothing . . ."

"Humph! You call those bandages? I thought they were a new style of body decoration — and they may as well be, for all the good they're doing! Did you soak those rags in wine to clean them before you clapped them on yourself? Did you even clean your *wounds*? No! You should have used mud for a bandage — it would have been cleaner than those filthy strips of cloth. Now your wounds are infected, on top of all the blood you lost."

"Please help . . . get me to a cleric . . ." Delrael gasped.

"I'll get you into my house — that's the best thing anyone could do for you now. Well, come on! You don't expect these old bones to *carry* you, do you? Maybe some more vinegar in the face will get you going!"

Delrael groaned and began to move toward the old woman's hut. He made it almost to the doorway before fainting. . . .

. . . And awoke again later, this time surprised to find himself stretched out on a wooden cot. The old woman had peeled off his armor, cleaned his wounds, and applied some sort of salve to them. Strange smells assaulted his nostrils as he turned his eyes toward the smoky fireplace, where a pot of clear brown liquid was bubbling and steaming. Bunches of dried herbs dangled around the mantle.

"It's about time you woke up! Bloodrust and battlerot! You'd think all you have to do is go to sleep, and everything will be fine when you decide to open your eyes. Here, drink this." The old woman shoved a cup of the brown liquid at him.

Delrael frowned and instinctively started to turn away from the foul-smelling stuff, which only made her more determined. "Drink! It's a decoction of adder's tongue — to help you heal quicker, get you out of my house."

As he drank, the old woman continued her scolding. "While you were thrashing about in the forest, you must have crawled over every sort of herb you could have used to help yourself. When you staggered toward my door, you ended up falling right on my best patch of comfrey. Anyone who travels in the forest should know that healing plants are all around — but you have to *know* them and know how to *use* them. And in my experience, human fighters have never been too bright."

Delrael held his tongue and kept sipping the herbal brew. The more the woman talked, the less gruff her tone of voice became.

"Well, one thing's for sure. Before you're well enough to leave here, you're going to learn how to help yourself when you're wounded in a forest. And you better go out and teach some others, too — I've got enough to do without every beat-up warrior staggering up to my door to have his hurts tended to. And you don't have to worry — what I will teach you is not magic, and not the work of the gods. It's just ordinary common sense, as anybody's grandmother can tell you. It's about time common sense became a little more *common* in these parts! Go to sleep now, so your brain won't be addled when we start our work."

Over the next few days Delrael learned quickly as he got stronger; he wanted to leave the old woman's house almost as much as it seemed she wanted to get rid of him. Now it was examination time, and she held up leaves for him to identify.

"Woundwort," he said.

"And this one?"

"Marsh-mallow. Comfrey. Herb true-love." Delrael rattled off the names as quickly as she thrust the plants into his view.

"Ah," she said, "there *is* room in that thick skull of yours for a few brains after all. Now that you know how to tell what the important herbs are, this is how to gather them. For leaves, you must pick only the freshest and greenest ones, and cast away those that have begun to wilt; if you mix them in, they will weaken the healing power of the fresh ones. Pick the leaves *carefully* to keep from bruising them — save the heavy-handed maneuvers for when you're swing-

ing that mighty sword of yours.

"Pick leaves from plants that have not yet gone to seed, or even begun to flower, if possible. If you want to keep them with you for when you aren't in a forest — I know you fighter types like to creep about in dungeons and caves and the like — then you must dry the leaves in the sunlight, *not* in the shade. When they are dried, do not let them get wet again, and keep them out of the sunlight after that. Now, did you understand all that, so I don't have to repeat myself any more?"

Delrael nodded.

"Now, sometimes you will want to use the flowers of a plant. Gather them in their prime, and during full sunlight, for then they'll be all the way opened and not tainted with dew. Dry these, too, in the sun, and they will hold their healing power as long as they keep their smell and color.

"And last of all, you will want to use roots. Clean them before you use them — I know that's only common sense, which is why I feel you need to be told. Don't use rotten or worm-eaten ones, either, and gather them during a dry spell if possible. Dry out the soft roots in the sun, and the hard ones anywhere. Can you remember all of that?"

Delrael nodded again, anxiously this time because he felt the lessons were coming to an end.

"Fine. Now you only have one little task left — to memorize the ways that all these herbs and plants can be used. If we're both lucky, you'll be ready to leave here in just a couple weeks more."

Delrael groaned. . . .

* * *

The twelve plants described in the following text are the most common and the most potent of all the herbs the old woman taught Delrael about during his convalescence in her hut. If characters are actively searching for healing herbs, the DM should assign a 50% chance of locating any given plant (roll once per hour of searching for each character involved), provided the search is being conducted in the proper terrain for the plant being sought.

Even if this "chance to locate" roll is successful, there is a possibility that an improperly identified plant has been found instead. The chance of proper identification of a certain plant is 80% for a character who has been specially instructed about the appearance of that plant, and only 20% for a character who has not had such instruction. This identification roll is not necessary for garlic and juniper, both of which are so abundant (in the proper terrain) and so distinctive that they cannot be misidentified. At the DM's option, the identification roll may be waived for druids, bards, and rangers, who would always recognize these plants without fail, thanks to their training in their professions or their adventuring experience.

If a character fails to properly identify an herb, he has found something similar in appearance but which may have vastly different properties (as in the case of herb true-love). However, most "herb-imitators" are harmless, and recipients of "healing" will not usually be harmed if a character administers the wrong plant — but, obviously, neither will the injured or wounded person receive any of the sought-after healing properties. Members of some races will react differently to certain herbs; the DM, and any characters with extensive training in healing, should note the precautions mentioned in some of the particular plant descriptions.

AARON'S ROD

Scientific name: *Verbascum thapsiforme*

Other names: Great Mullein, King's Candle, Candlestick Plant

Appearance: Aaron's rod has many large, pale silvery green leaves that feel like soft felt. These leaves surround a thick, tapered stalk of large flowers and smaller leaves, which grows to four or five feet in height. According to tradition, this prominent spike of flowers was dipped in suet and then burned as a ceremonial candle. The flowers are bright yellow, bearing five petals each. Aaron's rod has a long, white, woodlike root.

Location: Aaron's rod grows in rocky or clay soil, most often on sunny slopes, cliff faces, and terrain such as that found around rock quarries; sometimes it is found along roads. The flowers appear in mid-summer.

Uses: Aaron's rod is useful as a pain-killer. At least five flowers should be crushed and mixed with water or, better still, wine. This mixture is applied directly to fresh wounds and will deaden the pain from an injury.

Game effect: Since pain itself can weaken an injury victim, this herb will restore 1-4 hit points immediately. These hit points will be lost again, however, within two hours, when the pain-killer has worn off. Aaron's rod can only restore hit points once every two hours; multiple applications before the first application has worn off are not cumulative in effect.

Precautions: If a character uses this pain-killer to help him get back on his feet and fight again while still wounded, he will lose an additional 1-4 hit points when the solution wears off because he has aggravated his injuries in the meantime.

ADDER'S-TONGUE

Scientific name: *Ophioglossum vulgatum*

Appearance: Adder's-tongue has one large leaf, at the base of which rises a thin stalk covered with tiny bumps or knobs; on closer inspection, this stalk is seen to be a spike of tiny, yellowish green flowers.

Location: Adder's-tongue grows in moist meadows and shady clearings. It is most easily found in late spring.

Uses: This herb is used as a secondary treatment, to help wounded characters regain strength. Use four fresh leaves steeped in boiling water to make a potent tea which can be drunk three times a day. This helps reduce inflammation associated with wounds, and restores strength. Also, an ointment can be made by boiling the cut-up leaves in hog's fat and then by straining out the sediment. This ointment is soothing and promotes rapid healing, so much so that it has been called the "green oil of charity."

Game effect: A character recuperating from injuries normally receives one hit point per day of rest. However, convalescing with the aid of adder's-tongue will allow a wounded character to regain 1-3 hit points per day (roll separately each day). Using the ointment made from adder's-tongue will restore 1-2 hit points immediately per application, but it can only be administerdd to the same character once a day.

BIRTHWORT

Scientific name: *Aristolochia clematitis*

Appearance: Birthwort is a bushy climbing vine that can grow to about three feet in height. The leaves are rounded and heart-shaped with a deep cleft at the top; the leaves are set on long stems. The flowers are thin and yellow, and tubular in shape.

Location: Birthwort grows wild along hedges and fences, and in thickets exposed to the sun. It flowers in mid-summer.

Uses: This herb has been used frequently all over the world. The Greeks and Romans valued it highly, using the leaves and roots boiled briefly to make a poultice which they placed on wounds that were healing poorly. The snake charmers of India and North Africa claim that the juice of the birthwort will instantly kill a snake, and if the juice is rubbed into a snake bite, it will help neutralize the venom.

Game effect: If the leaves and stems of this herb are crushed to make a juice, and if this juice is promptly (within 1 round) applied to a poisonous bite or sting, the character receives an additional +2 on his saving throw against the poison. This effect only works once on any particular poison attack. Using a poultice made from birthwort will insure that wounds will heal properly, without complications; the wounded character will regain one extra hit point per day for the first two days after application, and then will heal normally thereafter.

Precautions: All non-human characters have a 20% chance of suffering an adverse reaction to this herb. If a wounded character reacts badly to birthwort, he will become temporarily paralyzed. This paralysis is so severe that it is indistinguishable (by sight) from death, and it will last for 1-8 rounds beginning 2 rounds after application of the herb. This effect of birthwort is not common knowledge; even characters who are familiar with birthwort have only a 50% chance of knowing about this side effect before they experience or witness it.

COMFREY

Scientific name: *Symphytum officinale*

Other name: Healing Herb

Appearance: Comfrey has large, hairy

green leaves and hairy stalks which can grow to 2-3 feet in height. The stalks are hollow, and the leaves have a gummy resin which is apparent if the leaves are chewed gently. At the tops of the stalks are small, bell-shaped flowers of a violet, or occasionally white, color that bear tiny black seeds. Comfrey has a large root system; its roots are black on the outside and white on the inside. The roots are brittle and are filled with a clear, nearly tasteless sap.

Location: Comfrey grows by ditches, watersheds, and moist fields. The plant flowers in mid-summer and goes to seed in late summer.

Uses: This herb can be employed as both an immediate first aid and a secondary treatment. Almost all of the parts of this "wonder weed" can be used. The root is most effective on fresh wounds — clean one root, bruise it so that the clear sap flows out, then bind it up against the fresh injury. This will bring about rapid healing. Similarly, the root dried and powdered can be sprinkled on a fresh wound. To use the herb as a strength-restorer, boil a dozen flowers (either fresh or dried) along with the leaves to form a tea, or mix the flowers and several leaves with wine, and drink the liquid twice a day.

Game effect: If comfrey root is applied immediately to a wound, roll 1d4 to see how many hit points the wounded character "never lost in the first place," and subtract this number from the damage done. If comfrey is used as a tea or mixed with wine during recuperation, it has the same qualities as adder's-tongue (see above).

GARLIC

Scientific name: *Allium sativum*

Appearance: Garlic has long, hollow leaves, dark green in color, on top of which appear large, spherical clusters of tiny white flowers. The entire plant has a very strong smell, which becomes doubly apparent if the leaves are crushed. Garlic is so well known and so easily identified by its distinctive smell that characters will always locate and identify it correctly if they search for it in an area containing suitable terrain.

Location: Other than in its garden habitat, garlic often grows on damp grounds, in meadows, and in sparse forests. The cluster of flowers appears in early to mid-summer.

Uses: Crushed garlic cloves, or diluted garlic juice, makes a strong antiseptic — so potent that garlic was used, along with sphagnum moss (see below), in field hospitals during World War I when other supplies ran short. Garlic also eases bites and stings from venomous creatures, and it can act as an insect repellent.

Game effect: The antiseptic properties of garlic are such that a wound will heal more rapidly, and without chance of infection. Wounded characters will recover 2 hit points per day for the first three days after application. If garlic is used as an insect repellent, the juice must be rubbed generously over exposed body parts. This repellent has a 50% chance of working against attacking insects, giant or otherwise. If used to ease bites and stings, garlic juice can be used one time per injury to restore 1 hit point that was lost from either the bite/sting or the poisonous effect of that attack.

Precautions: Garlic has a bad reputation among herbal healers. Some claim it is a dangerous plant with many supernatural properties. However, in AD&D lore it is really only directly harmful to vampires. But if garlic is used for any remedy, especially as an insect repellent, the strong odor may give away the presence of the character using it and increase the chance of attracting wandering monsters.

HENBANE

Scientific name: *Hyoscyamus niger*

Appearance: Henbane has large, thick, soft leaves covered with hair and deeply cut. These leaves lie near the ground. Henbane also has many short and thick stalks, spread with branches bearing smaller leaves. These stalks have hollow yellow flowers with large sepals covering much of the petals; the petals are laced with purple veins. The flowers bear tiny gray seeds. The root is thick and branched, much like a parsnip root. The plant has a heavy, offensive smell.

Location: Henbane grows in clearings and along paths. It flowers throughout most of the summer.

Uses: This herb is a potent pain-killer, deadening virtually all discomfort from a wound. Boil the leaves, seeds, or roots together in a small amount of water, and apply as a poultice.

Game effect: Henbane applied to an injured character will immediately restore 1-6 hit points, similar to the effect of Aaron's rod; however, only 1-4 of these hit points will "wear off" two hours later (along with the pain-killing effects), so the character has a chance of regaining more than just temporary hit points. If a character attempts to fight or engage in other strenuous activity while being affected by henbane, he will do so as if he were moderately intoxicated (as defined on page 82 of the Dungeon Masters Guide) because of the numbing effects of the drug. When used against fever, henbane will restore 1 point of lost strength and constitution per day; this treatment can be used daily until the victim has fully recovered.

Precautions: Henbane is very poisonous if taken internally: if ingested in any form and any amount, the herb will cause 2-12 points of poison damage (save for half damage) in the round following ingestion, and the affected character will be unconscious for 3-6 turns thereafter. This herb also has hallucinogenic properties that may affect the character who prepares a poultice. While boiling the henbane plant, the character has a 40% chance of inhaling fumes that will act as a hallucinogen. If this happens, the DM may moderate the effects or, optionally, roll d6 to determine what happens: 1-2, the character sees imaginary enemies in the distance and runs off to fight them; 3-4, he becomes unaware of his surroundings and refuses to respond to any stimulus; 5-6, he sees other party members as enemies and attacks them immediately. The hallucinogenic effect will last for 1-6 rounds.

HERB TRUE-LOVE

Scientific name: *Paris quadrifolia*

Other names: Herb Paris, One-Berry

Appearance: Herb true-love has a small creeping root just below the surface of the ground, from which spring clusters of leaves, some of which have one starlike white flower or one blackish-purple berry. A leaf has four leaflets set at right angles to each other, in a cross pattern.

Location: Herb true-love grows in woods and copses, sometimes on the borders of fields. Clusters of leaves appear in mid-spring; berries are ripe in late spring.

Uses: This herb is useful as an antidote for poisons and as an antiseptic. If poison is suspected in a wound, the victim should eat at least three berries of herb true-love, or somehow ingest several leaves, either by eating them raw or (more effective) mixed with wine or as a tea. To speed healing and prevent infection in a wound, crush the leaves and use them to clean wounds, or boil four leaves in a small amount of water and use the broth so obtained as an antiseptic wash to rinse or soak wounds.

Game effect: The use of herb true-love will add +2 to saving throws vs. poison, +3 for halflings and dwarves, if it is ingested or applied to the affected area (depending on the type of poison) within 2 rounds of when the poisoning took place. As an antiseptic wash, herb true-love can be used once per injury to restore one hit point to a wounded character.

Precautions: If a character searches for herb true-love and fails to identify it properly, he has found another plant that looks very similar but is deadly: nightshade. If a poisoned character ingests nightshade as a remedy, he must make another saving throw vs. poison (in addition to the saving throw that was already required). Failure to make the save vs. nightshade means death; making the save means no damage. Nightshade will be harmless and ineffective if applied externally.

JUNIPER BERRY

Scientific name: *Juniperis communis*

Appearance: Juniper is a bush with thick branches bearing short, scalelike needles similar to pine needles. The bark is rough and has a shredded appearance, and the entire bush is very fragrant. Clusters of berries are green in the first year of their growth, and turn dark purple when they ripen the following year. Each berry has a strong, distinctive taste. Like garlic, juniper is so well known that characters will automatically be able to locate it and identify it properly if they are searching for it in appropriate terrain.

Location: Juniper grows upon heaths and in sparse forests. It is an evergreen.

Uses: Juniper berries help to counteract all forms of poison, but not so effectively as

herb true-love (see above). Most importantly, juniper is a powerful stimulant for those who are severly wounded and near death. If a character is able to, or can be forced to, eat two juniper berries, he may gain the strength to fight off some of the effects of shock.

Game effect: If a character is brought to zero or fewer hit points, and is unconscious, the stimulant effect of juniper berries will add 1-4 hit points to the character's total, possibly bringing him back to consciousness, or at least out of a coma. A character revived in this manner cannot fight or engage in any other strenuous activity until he has rested long enough to regain as many more hit points as he "artifically" got back from the juniper. (Note, however, that hit points restored by juniper berries do not "fade," as with Aaron's rod.) If used as an antidote to poison, juniper berries will add +1 to a victim's saving throw if they are eaten within 2 rounds of the poisoning.

Precautions: Juniper berries may have a strange effect on elves and half-elves. If a member of either of those races eats even one juniper berry, that character must make a saving throw vs. poison or be affected by an uncontrollable attraction to the first member of the opposite sex that the character sees. The object of the character's attraction may be of any race as long as the elf's or half-elf's normal preference for that race is not hostile to begin with. This effect will wear off in 2-8 rounds, and does not negate the other, beneficial effects that the juniper berries will bring. An infatuated character may be too weak to do anything about the feeling, but will feel it nonetheless.

MARSH-MALLOW

Scientific name: *Althaea officinalis*

Other names: Mortification Root, Sweet Weed

Appearance: The marsh-mallow has soft, hairy white stalks that can grow up to 3-4 feet in height and have many branches. The wide leaves are soft and hairy, with serrated edges. The plant has many large pink flowers with purple centers, and it has an extensive system of long roots that are pliant and tough, whitish yellow in color. The roots are filled with a clear, slimy juice that thickens like jelly when mixed with water.

Location: Marsh-mallow grows abundantly in salt marshes and in damp meadows near the seashore. It flowers during all the summer months.

Uses: This herb is effective both as an immediate treatment for burns, and also as a secondary cure for those severely weakened from loss of blood. The root is used for both applications. Smash it, then dip the pulp into boiling water and use it as a poultice, binding it up against fresh burns. Or, crush the root and boil it in a pot of water until one third of the original water in the pot has boiled away, then drink this decoction once a day to help recovery from severe blood loss.

Game effect: Used as a poultice for burns, marsh-mallow speeds healing to such an extent that a character will receive 2 hit points per day for each of the first three days of rest following application, and will recuperate normally thereafter. When the decoction is used to help counter the effects of blood loss, the victim will regain 1-3 hit points per day (as with adder's-tongue and comfrey) instead of the usual one hit point.

ST.-JOHN'S-WORT

Scientific name: *Hypericum perforatum*

Other name: All Saints' Wort

Appearance: St.-John's-wort grows about knee-high, on hard, woodlike stalks. The leaves are smooth and oval, appearing in pairs from opposite sides of the stems so that they form a shape similar to a figure-eight. The leaves have very tiny holes, like pinpricks, in them, which are visible only when the leaf is held up to the light. St.-John's-wort bears large yellow flowers with five petals; the petals, when bruised, yield a reddish, resinous juice. The flowers bear small blackish seeds. The root is hard and woodlike and brownish in color.

Location: St.-John's-wort is found in shady woods and copses, and also at the edges of forests. It flowers in mid-summer and bears seeds by the end of the season.

Uses: The oil from fresh flowers is especially good for healing wounds. Boil a dozen flowers in wine to make a tincture to be applied to injuries. This will help heal bruises. A teaspoon of powdered seeds drunk in a broth helps to combat the effects of venom.

Game effect: If a tincture of St.-John's-wort is applied immediately (within 2 rounds) to a wound, roll 1d4 to see how many hit points the victim "never lost in the first place," and subtract this number from the damage suffered. When the broth is drunk as an antidote to venom within 2 rounds of the time of poisoning, the powdered seeds will add +1 to the victim's saving throw against the poison.

SPHAGNUM MOSS

Scientific name: *Sphagnum cymbifolium*

Other names: Bog moss, peat moss

Appearance: Sphagnum moss is a pale green in color, although it may turn yellowish or reddish. It consists of many tiny branches of leaves tangled into a clump of moss which grows into large cushions. It has no roots, but absorbs water directly through its leaves; this absorbent quality makes it almost as effective as a sponge.

Location: Sphagnum moss is found in wet, boggy spots. Sometimes the moss is so thick that it may appear to be solid — until someone steps on it and gets wet feet.

Uses: When sterilized, this moss is an ideal dressing for wounds. Two ounces of it can absorb up to two pounds of liquid. Sphagnum moss must be collected beforehand to be used, then cleaned and dried, and stored loosely in cloth bags.

Game effect: Getting a proper dressing on a wound is one of the most important steps in healing. If an injury is bound up with clean sphagnum moss, the victim will heal 25% more quickly; that is, lost hit points will be regained at the rate of four every three days, with that "extra" point regained on the first day of the three-day period. The dressing must be changed after three days and replaced with fresh moss in order to keep receiving this quick-healing benefit.

WOUNDWORT

Scientific name: *Stachys palustris*

Other names: Clown's woundwort, downy woundwort, marsh woundwort

Appearance: Woundwort has rough, slender green stalks, up to two feet high, bearing long and narrow dark green leaves covered with fine hairs. The leaves are pointed, with jagged edges. The flowers of woundwort are large and purplish red, with white spots. The roots are long and stringy, with small tubers growing among them. The plant has a strong, acrid smell.

Location: Woundwort grows in or near ditches, or by the sides of paths and in fields. The marsh woundwort, identical in healing properties, grows in marshy areas. The plant flowers in mid-summer.

Uses: This herb is very effective as an immediate treatment for all wounds, especially deep cuts such as those produced from sword thrusts. Woundwort is a remarkable styptic, staunching bleeding almost immediately and quickening the coagulation of blood to form scabs. To use it, bind enough fresh leaves up against the wound to form a dressing, or steep the leaves in hot water and apply them as a poultice.

Game effect: If applied immediately (within 2 rounds) to an injury, woundwort will stop bleeding and prevent further weakness from blood loss. The wounded character will immediately regain 20% (round down) of the hit points he would have lost from the damage of the injury, reflecting the blood loss that "never took place."

Precautions: While woundwort will always stop bleeding and benefit its user as described above, dwarves will sometimes suffer an adverse reaction to it. If it is used on a dwarven character, he has a 25% chance of being blinded for 1-6 rounds.

* * *

Despite her words to the contrary, the old woman seemed rather downcast when Delrael made ready to leave her hut.

"Now, my young fighter," she said, "you know how to care for yourself without the aid of a cleric." She wagged a finger at him. "Just think of those who struggle to survive in worlds where no magic exists."

"I have heard stories of such worlds," Delrael answered, "but I always thought them to be no more than fantasies."

The old woman began puttering with her herbs, looking away so he did not see the sadness in her eyes. "Ah, but one man's fantasy is another man's reality. Don't doubt it."

Delrael thought about that as he went off into the forest.

Runes

Strange marks with a message

by Phil Taterczynski and Roger Raupp

From issue #69, January 1983

A band of adventurers is tramping through what seems like miles of endless, featureless corridors, devoid of any traces of the enemy, when all of a sudden a fighter notices a set of symbols carved in the wall. "What do they say?" he mutters.

The thief moves forward to apply his skill. "These are runes," he says, "fortunately of the common sort. I think I can read them. . . ." He concentrates for a moment, then adds, "They warn of deadly peril ahead for any who are brave enough to pass."

Runes are one of the oldest forms of writing known to exist in western Europe and Scandinavia. They were used extensively by the cultures of those areas in premedieval and medieval times. Since this era roughly parallels the time frame of most adventure gaming campaigns, referees might find it useful to incorporate runes into their fantasy settings.

A modern dictionary defines a rune as a letter in one of several old Germanic alphabets, or simply as an occult symbol. The word "rune" translates from Old Germanic as "secret lore"; in Anglo-Saxon, the same word means "secret." A similar Anglo-Saxon word, "runa," translates to "magician"; another similar word, "runar," which is Norse, means "friend." All of these descriptive words relate to the history of the rune — a past often blurred by superstition, myth, and misinterpretation.

Scandinavian legends offer varying accounts of how runes were discovered; even today it is a popular misconception that runes were developed in those lands. The following is an excerpt from the poem *Havamal* (Sayings of the High One), words of wisdom as spoken by Odin, the chief god of Norse mythology.

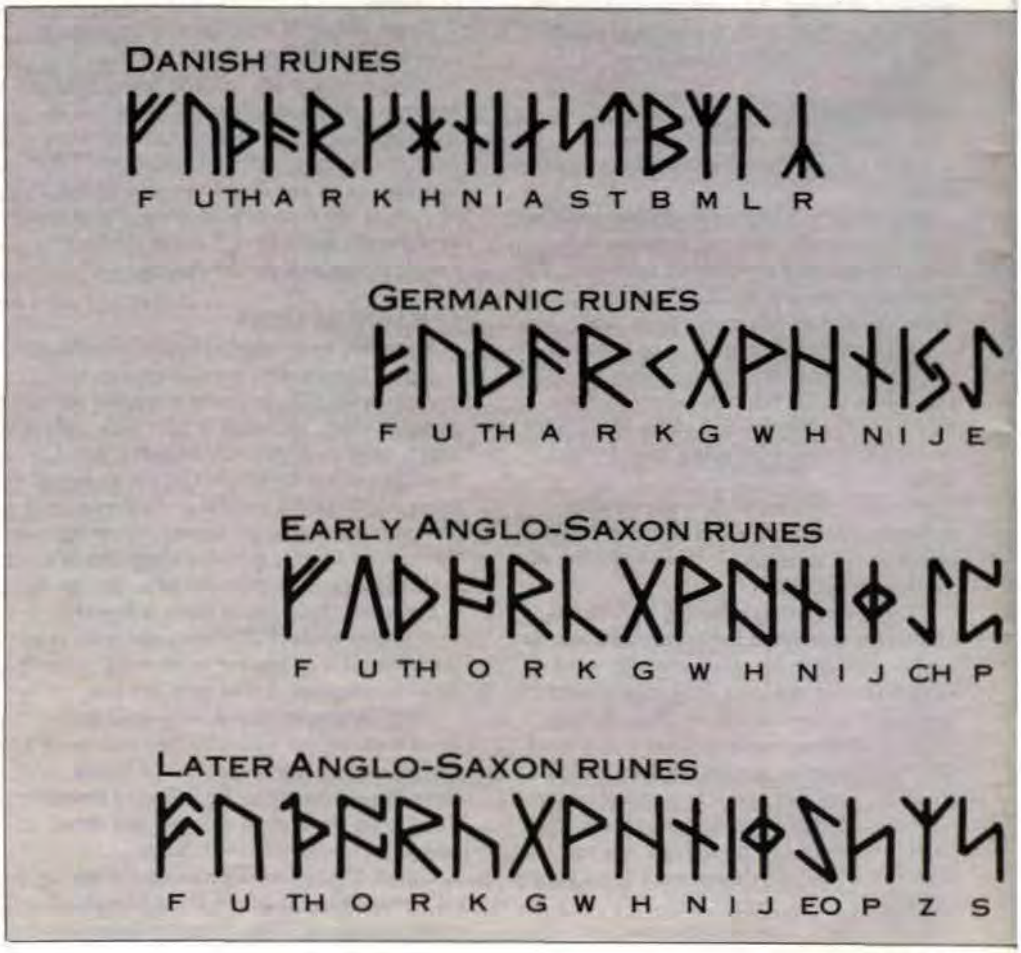
In this account, Odin finds a runic alphabet at the price of many torments:

I know that I hung from the windy tree,
For all of nine nights, stuck by a spear,
Given to Odin, myself to myself;
Of that tree, no one knows whence run its roots.
I was brought no bread, no horn to drink from.
I gazed down, then grasped the runes,
Crying aloud, finally I fell.
You shall find runes and read the staves
Great strong staves, great mighty letters,
The mighty sage wrote them,
Given by the gods, made by their chief.
Do you know how to write?
Do you know how to read?

Another Norse myth relates how a Valkyrie (one of the female warrior-servants of the Norse gods who carried away men slain in battle) gave the mighty hero Sigurd the knowledge of how to use magic runes and also obtain the favor of Tyr, the god of war: "For victory one should carve Runes in thy sword-hilt and twice name Tyr."

Germans got the idea first

Though these tales from folklore are interesting, they do not tell the entire truth of the matter. Actually, it is among the early Germanic people — not the Norsemen — that the history of the rune begins. The Germanic people lived in northern Europe from the time of the earliest surviving descriptions of the lands north of the Alps. A Roman historian named Posidonius, who died in 50 B.C., mentioned the Germans in his books of histories. In A.D. 98, Cornelius Tacitus wrote detailed accounts of the Germanic tribes in a book called *Germania*. These tribes appear in later historical references as the barbarian Vandals, Goths, Lombards, Franks, Teutons, Angles, and


DANISH RUNES
F U TH A R K H N I A S T B M L R
GERMANIC RUNES
F U TH A R K G W H N I J E
EARLY ANGLO-SAXON RUNES
F U TH O R K G W H N I J CH P
LATER ANGLO-SAXON RUNES
F U TH O R K G W H N I J EO P Z S

others who kept the Romans busy in the final days of their empire.

The Germans, according to Tacitus, had a high regard for omens, and used sticks, each marked with a different sign, to cast fortunes. The signs used on the sticks may not literally have been runes, but this is where the history of runes starts.

In earlier times, the Germanic tribes and their forerunners used written or carved symbols as representations of events, ideas, and objects. These were not runes, in the sense that the term is defined here, but they could be considered ancestors of runes. Carvings from the later Bronze Age and early Iron Age, some made as long ago as 1600 B.C., are found on the rocks throughout Scandinavia, particularly in Sweden. These prehistoric symbols, known as *Hallristningar*, represent man and nature: tools, body parts, animals, and sun symbols. (The era during which these marks were originally scribed can be considered prehistoric, since the people of these lands were at the time far more primitive than the Greeks or Egyptians to the south.)

It is believed that these symbols carried deep religious and mystic significance, showing in pictures the power of the things they represented. These symbols were apparently not used as a form of writing, although it is reasonable to assume that the people who used them gave names to each one. A modern example of the same principle is the skull-and-crossbones symbol, which conveys a meaning of "poison" or "danger" to someone viewing it, but is not actually a word, or a part of our alphabet, in itself.

Theories of the origin of runes

Inscriptions using letters resembling runes appear in rock carvings found near the Alps dating from about A.D. 235. They are clearly related to later runes, and many letters also look similar to their Latin counterparts. These symbols are thought by some to have belonged to the Etruscans, a tribe from northern Italy.

But authorities don't all agree on the exact time and place of the origin of runes. The alphabets of the Etruscans, Romans, Greeks, Illyrians, and Phoenicians, as well as the *Hallristningar*, have all been proposed as the particular or primary source. The most popular theory on the orgin of runes incorporates several of the possible answers: The Germanic tribes, coming into close and frequent contact with literate cultures, could well have taken the idea of an alphabet and used it. If such was the case, they could have easily borrowed symbols from the alphabet of their neighboring tribe, the Etruscans.

In about A.D. 350, the Romans began to hire German mercenaries to fight beside their own legions. This would have given the Germans very close contact with the Roman culture and also its alphabet, as well as the opportunity to travel throughout the Mediterranean. In such travels the Germans could also have come in contact with the writing systems of the Greeks and other more remote cultures. When the mercenaries came home, they most likely brought with them a variety of influences from all these encounters.

Why runes look the way they do

The origin of runes may be disputed, but why they are formed as they are is not. Whether runes are Germanic, Scandinavian, or another of many types, one thing is consistent: The letters are stiff and angular, usually composed of vertical or diagonal staves, only rarely (if ever) horizontal ones. The early Germanic tribes were barbaric in comparison to the cultures of the Mediterranean whose alphabets descended from scripts painted or inked on various surfaces or incised in soft materials like plaster or clay. In contrast, wood and stone were the materials most readily available for scribing in the north. Germanic symbols had to be simple in form so that they were easy to carve into those difficult surfaces. When the Germans used wood (as was most common), they carved runes along the length of a tree limb or slab of wood with one side shaved flat. Horizontal staves are less frequent in the characters, since carving a horizontal stave could split the grain and mar the work. For more permanent inscriptions, the Germans used stone. Later, as metalworking developed, they inscribed various sorts of finished metal items.

After their creation, runes were quickly adopted by all the Germanic peoples. For a period of time, *Hallristningar* symbols and runes appeared in the same carvings. A spearhead dating from the third century A.D., found near Kovel, in the western Ukraine, is engraved with both kinds of markings. At that time and until around A.D. 500, the German tribes were invading and warring with the Roman Empire, and were constantly on the move. Migrations and wars brought many different tribes into contact, and this undoubtedly helped spread runes through the entire Germanic world.

In the early days of their existence, runes were used almost exclusively for one of two purposes: for inscriptions and (in the minds of the superstitious, at least) for magic.

Many of the inscriptions were memorials to dead friends or kinsmen, a memento of a visit, or something referring to the craftsman or builder of the inscribed item. Norse mercenaries in the employ of the Byzantine Emperor carved runes on a statue of a lion in Piraeus, Greece. A runic inscription found at Kingitorissoak, Greenland, reads: "Erling Sighvatsson and Bjarni Thordarson and Endridi Jonsson on the Saturday before the minor Rogation Day built these cairns."

Such rune-stones can be found in any of the lands where the Scandinavians lived. Today, there are some 2,500 known to exist in Sweden alone, with another 1,500 scattered all over Norway, Denmark, Iceland, Greenland, Finland, the USSR, and even North America.

Other inscriptions can be found on weapons, jewelry, and coins. Runes were

scratched on weapons to label them with the names of the owner, the maker, the owner's patron deity, or the weapon itself. The Kovel spearhead, mentioned above, carries the name "Attacker." The Chessel Down sword, found in a Jutish grave on the Isle of Wight, has on it the words "increase to pain." The runes on this sword show Anglo-Saxon influences, which indicates that it was forged by Danes or their descendants living in England.

On the rim of a gold drinking horn recovered in Germany, there was found the inscription: "I, Hlewegast, Holt's son, made this horn." The horn itself was decorated with hunting and battle scenes resembling those found on rune-stones.

The use of runes on coins had begun by the time of the Anglo-Saxon kings Pada, who ruled from 655 to 657, and Ethelred (675-704). They have their names on coins minted in the kingdom of Mercia. A coin from East Anglia contains a runic inscription commemorating King Ethelbert, who died in 794.

Over the years, runic alphabets developed into many different forms. Often runes themselves looked the same, but what they represented differed from kingdom to kingdom. Today, all the different runic alphabets are generally categorized into three types: Germanic, Scandinavian, and Anglo-Saxon.

The "futhark" system

Though the values, form, and the total number of characters in each runic alphabet often was different, during and after the height of their use, they were nearly always organized in a system called the "futhark," which was an arrangement of the runes in an alphabet into five divisions, the first of which spelled the word "futhark" (or a similar word, depending on the country).

It is possible the "futhark" arrangement was adopted from a Celtic writing system called Ogham, which was distinctly different from runes; this writing consisted of slashes cut into the corner of a beam or stone, but they were arranged into divisions in a like manner.

The decline of runes

In the year 1000, Iceland became a Christian nation by vote in the Althing, the national assembly. Greenland was converted within a few more years; this turn of events led to the adoption of the Roman alphabet in those areas, and so to the passing of the last of the runic scripts.

The church was indirectly responsible for the decline in the use of runes in most cases. Along with fostering the spread of Christianity, it also encouraged literacy and education. Latin was the alphabet, and the language, that churchmen taught to converts. Since the runic alphabets had never been widely developed into a manuscript form, the Roman letters became more popular; thus, the full development of runes into a manuscript language never took place. An exception to the norm was a Goth named Wulfilas, who was working to bring Christianity to his people. He translated the Bible into the Gothic language and invented a script which used many runelike letters.

Though the church didn't always actively try to suppress the use of runes, no doubt some parishes did. Even after the Roman alphabet had become widely used, some parts of the population held on to the use of runes. They were mostly loremasters and poets, those who maintained the legends and knowledge of their societies' pre-Christian cultures. Much of this knowledge was frowned upon by advocates of the church as being paganism, black magic, and contrary and offensive to the ways of the church. Runic writing was looked on with equal disfavor, considered to have mystic properties because it was the means by which these "pagans" recorded their thoughts and recollections.

Runes have resurfaced in history since their decline, but only in isolated cases. Two Swedish military leaders used runes: Admiral Mogens Gyldenstjerne, in the year 1543, kept a private journal written in runes. General Jacob de la Gardie used a runic military code system during the Thirty Years' War in the early 17th century. The use of runes as a crafsman's mark survived among guilds and other artisans' groups. Adolf Hitler, in his efforts to incorporate Teutonic mythology into Nazi ideology, used runic and *Hallristningar* symbols. Two outstanding examples are the swastika, a mystic sign which was originally a sun symbol, and the double sig (victory) emblem worn by SS troops.

Recently, the popularity of fantasy literature — spearheaded by the publication of the work of J.R.R. Tolkien — has brought about a renewed interest in runes. Different authors have devised different runic alphabets for use in their works, prompting more people than ever before to wonder where the whole idea came from.

All of the foregoing offers an overview of how runes came about and where they went, and a bit about how they were used along the way. Unfortunately, few accounts have survived about the actual use of runes by, and their effect upon, historical personages; little is known about the "inside story" of runes during the Dark Ages. However, one such legendary tale involving an actual person does exist, though the story may have been exaggerated over the years.

Egil Skallagrimsson and his saga

The tale of Egil Skallagrimsson survives as one of the legends of the Vikings — stories which are well known, and rightly so, for they offer an inside view of a dynamic young society. Although these stories were finally written down during the Christian period, many of them were maintained through generations of oral storytelling going back to pagan times. Iceland became the home of the majority of the surviving manuscripts, and the Icelandic scribes for the most part failed to succumb to the temptation many clerical copyists felt to Christianize their cultures' tales. Thus, the Viking sagas present a reasonably dependable portrait of pagan Nordic society. But, since Iceland was and remains the home of the sagas, it is no surprise that the central figures in most of these tales are Icelanders.

One such figure, Egil Skallagrimsson, a warrior and rune-master, is told about in a tale called simply *Egil's Saga*. The story contains several passages and parts that describe Egil using runes for various purposes, including healing, the placing of curses, and detection. These accounts were written sometime around the year 1230, telling of events that took place from the years 858 to 990, beginning with the story of Egil's death. Two of the tales are summarized below.

Egil, his comrade Olvir, and their crew were traveling by ship and landed on Atley Island, one of the estates of King Eirik Bloodaxe. The caretaker of the King's land, a man named Bard, offered to let Egil, Olvir, and the men stay in a barn, gave them straw for bedding, and only bread, sour curds, and skyr (a sour, partially fermented whey drink), to eat, claiming he had nothing better. Meanwhile, King Eirik and his wife Gunnhild were in the main hall, presiding over a feast. The king asked where his caretaker was, and a man replied that "Bard is out looking after his guests."

"What sort of guests are these," said the king, "that he'd rather be with them than here with us?" The man replied that they were some of the Chieftain Thorir's men, which indeed Egil and the others were.

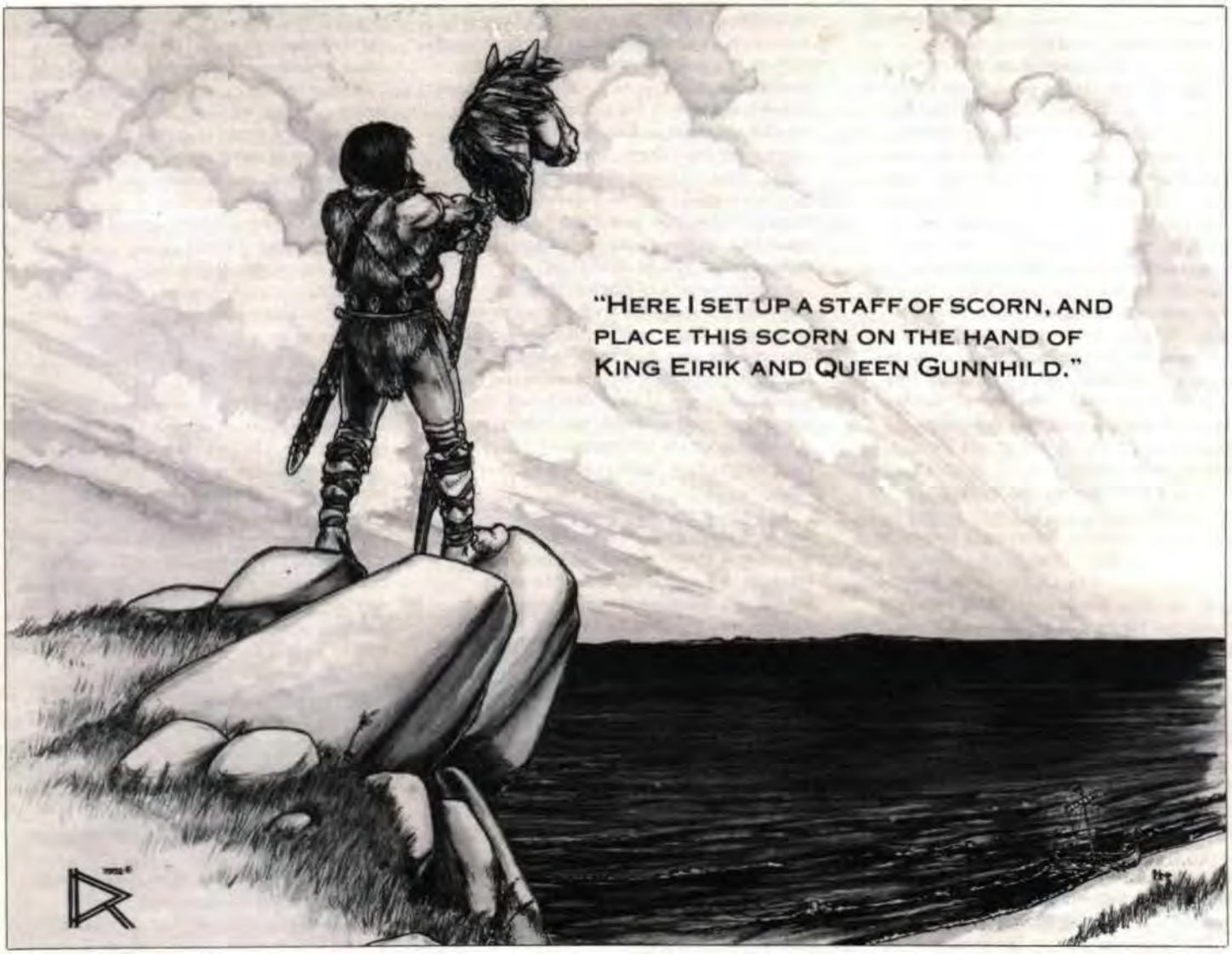
"Go out and inform them," said the king, "that I want them to come inside."

Egil, Olvir, and their men were welcomed warmly by the king. Olvir sat at the king's side, with Egil next to them, and they all drank toasts (refusing would have been a slight to the king) until Olvir's men became quite intoxicated. Bard, displeased with how things had turned out, pressed one ale-filled horn after another on Olvir, hoping to embarrass him. Egil, however, began to drink Olvir's share. Bard remarked how great Egil's thirst was and passed him another full horn. Egil took the horn and spoke this verse:

"You spoke to this ogre-slayer of a scanty feast
While there was a sacrifice — a woman's cunning.
It was a badly kept secret, your unseen guests,
This meanness lasted too long, small-hearted Bard."

Bard told him to drink and stop being abusive, whereupon Egil drank all that was proffered to himself and Olvir.

Then Bard turned to the queen and complained that this man was insulting his hosts by claiming to be thirsty no matter how much he was given. The queen and Bard conspired to put poison in a drink, and the queen gave it to Egil, ordering him



to quaff it.

Egil brought out his knife and stabbed his palm, then took the horn, carved runes into it, and smeared them with his blood while saying:

"Cut runes in the horn. Redden them with blood.
Then speak the words of the rite, a poem over the horn.
Drink this draught who will, the glad maid's gift,
But note which mouth it's meant for, this ale Bard has signed."

With that the horn burst asunder, splashing the poisoned ale to the floor.

This legendary incident indicates the potency of the magic attributed to runes. Egil killed Bard that same night, and in so doing earned the lasting enmity of Eirik and Gunnhild.

The second tale takes place sometime later, when Egil returned to Norway to pursue a lawsuit concerning his wife's inheritance. King Eirik declared him an outlaw; in retaliation, Egil attacked the king's hall on the Isle of Herle and killed the king's son Rognvald.

After the battle, when his crew was ready to sail, Egil climbed onto a rock outcropping on the island that faced the mainland of Norway. He took a horse's head and set it on a hazelwood staff, saying, "Here I set up a staff of scorn, and place this scorn on the hand of King Eirik and Queen Gunnhild."

He then pointed the horse's head toward the mainland and continued, "And I place this also on the spirits of the land, that they all should be lost and unsettled, until they drive King Eirik and Queen Gunnhild from this land." Egil stuck the staff between the rocks and left it there with the head facing the mainland, cut runes in the staff to proclaim his speech, and returned to his men to set sail.

Egil's curse was fulfilled, or so it would seem: King Eirik's brother, Haakon, returned from a stay in England soon afterward. The brothers shared the kingship for a while, but Haakon eventually drove Eirik from the throne.

Using runes in role-playing

After learning the legendary and historical facts about runes, many referees and players in fantasy role-playing games can easily imagine how runes can be used in an adventure or a campaign. Runic alphabets can be designed as a form of code; cryptic messages could be found carved into walls, doors, monuments or whatever, as memorials, or warnings. A character's weapons and armor might carry runic inscriptions of the equipment's name or the name of its (past or present) owner.

In an AD&D® game campaign, the DM might allow magic-users to carve runes for the casting of some spells instead of using material components. If a referee allows characters to learn a runic alphabet, the character may use it to mark maps, write spells into spell books, or send messages.

The possibilities for using runes in gaming seem great, but there are some limiting factors to keep in mind. If only one culture uses runes, fine. But if several do, then similarities and differences between the various systems should be accounted for. Are these cultures living in close proximity to one another? If so, is there then a reason for their runes to illustrate influences gained from one another? For instance, if a fairly civilized group of elves, who had long been developing their linguistic and writing skills, lived next to a society of humans that had only recently (in elvish terms) developed, and if they both have runic alphabets,

chances are great that the humans' alphabet demonstrates a lot of elvish influence. When considering the runic system of a particular culture in a world where runes are in widespread use, a DM should be able to answer these questions: Did this culture develop their runes or borrow them from someone else? If the latter, then from whom? When? How? And why?

If a society or culture in a campaign develops runes independently, then the materials they use for carving must be considered when determining how the rune characters are designed. Earlier it was explained how the Germans had very simple runes that had either vertical or diagonal staves, because such a formation was easiest to carve into wood, their most abundant material. In a fantasy campaign, dwarves who created their runes for carving into stone or metal wouldn't be restricted by such a form, since most metal and stone doesn't have a "grain." However, they would still probably use straight staves, to keep carving fairly efficient. A culture which used runes in a script form, instead of in carvings, would most likely form the characters for ease of writing with a pen or brush.

Once the general method of employment of runes in a campaign has been laid out, it then becomes necessary to develop a system for creating runic alphabets, matching symbols to sounds, and scribing the runes. A "Common Tongue" runic alphabet is offered with this article. This alphabet, or a form of it, may be usable as a starting point, since the common tongue is generally known by most AD&D game characters. Much of the following system can be incorporated into other alphabets.

The Common Tongue runes were designed under the assumption that the common tongue is equivalent to English, since that is in fact the "common tongue" most of us know in real life, and since English and the AD&D game's common tongue both are combinations of many different languages.

The Common Tongue runic alphabet (pictured in the accompanying illustration) has a few more symbols than the twenty-six letters of the English alphabet of today. This is justified by the likelihood of the different evolution of such a language in a fantasy campaign. A writing system that developed without the influences that affected the English language quite possibly might have individual symbols for sounds which can only be obtained in English by a compound-letter form (such as "ch" or "th"). Also, to speed the carving of runes, symbols would likely be created for commonly used words, so a thing or a concept could be expressed with one character instead of a series of characters.

Another aspect of English that might be awkward for someone trying to learn the language is that words are not always pronounced the way they seem to sound. In a fantasy world where a truly universal Common Tongue would have developed, the language would probably not exhibit such tendencies, or the inaccuracies, if they did exist, might have been eradicated over time.

To translate scribed runes into English words, consider how a letter *sounds* instead of just how it *looks*, because some letter-symbols in English represent the same sounds. To translate the other way (from English into runes to be carved), break the English words down phonetically, then spell them as they sound.

In the Common Tongue runes, there are more vowel sounds given than there are vowel characters in English. This is done so that the sound a vowel (or vowel combination) makes can be accurately depicted. Using similar reasoning, consonant characters that represent sounds similar or identical to other consonants have been eliminated: for instance, the letter "c" does not exist in this alphabet, since the sound it makes in a word can be expressed by an "s" or "k" character.

Players and DMs have to consider what sorts of materials and techniques are available for scribing or writing the runes onto a surface. Geography will have an effect on available materials, just as it did with the Germanic tribes. Tree limbs and large rocks, for instance, were in abundance where the Germanic tribes lived. In a fantasy environment that contains large trees and rocks, these would be obvious and often-used surfaces for carving. But in a world devoid of trees or rocks (a distinct possibility in a fantasy milieu), choices for a carving medium would be restricted to other suitable materials that are available.

Runes can be carved on manufactured items — rings, weapons, gauntlets, and so forth. Even a world that doesn't contain an abundance of suitable raw materials will have weapons, magic items, and other things that can be inscribed.

Runes can be written (applied *upon* a surface instead of being etched *into* it) on almost any material that will accept ink, pigment, charcoal, or other writing mediums. Parchment, animal hide, or — for the very lavish — vellum (calf's hide finely tanned and scraped) will hold ink from a quill or pigment from a brush.

Historically, certain techniques were used in the configuration of rune characters in or on a surface. On free-standing stones (runestones), the characters were often carved between parallel borders in the form of a winding "snake" design which served to embellish the work and make the stone more attractive. A less artistic method of carving was to simply put down the characters in "rune-rows," set off from one another by straight horizontal lines, often spaced so that the tops and bottoms of the rune characters touched the lines.

Words were not usually set off by spaces between them; rather, one would be separated from the next by a dot or a small "x." Words were also distinguished by painting them in different colors, but if the coloring washed away or was worn away, the message could become rather cryptic. According to many legends (including *Egil's Saga*), the magic of runes would not work unless the writing was smeared with blood.

As with any other subject that has a foundation in history, the concept of runes can be adapted by players and DMs for use in a fantasy role-playing game, without necessarily remaining totally faithful to the way runes were used in history. Perhaps a runic alphabet will be developed into the most widely used form of communication in a fantasy world. Or, perhaps the "art" of scribing runes will be only partially developed and known only to a select few. Any system is appropriate, as long as it's logical and as long as it "fits" in the world for which it was designed.

COMMON TONGUE RUNES

Runestones

Dwarven script with staying power

by Ed Greenwood

From issue #69, January 1983

One night Elminster and I were sharing what fantasy writer Lin Carter calls a "round of converse" (the sage has acquired a weakness for pina coladas, a beverage unknown in the Realms from whence he comes), and our talk turned to the dwarves.

Elminster thought the picture of the Hill Dwarf in the AD&D® Monster Cards very striking. While he was admiring it, your wily editor asked if he knew of any written dwarvish records: tomes of lore, for instance, and, ahem, *magic*. Elminster chuckled and reached into one of the many pockets in his voluminous robes (yes, I know he looks odd, but the neighbors think I'm strange anyway), coming out with his pipe and pouch — and a stone, which he handed to me.

"Dwarves seldom write on that which can perish," Elminster said, lighting up. "Rarely, they stamp or enscribe runes on metal sheets and bind these together to make books, but stone is the usual medium: stone walls in caverns, stone buildings, pillars or standing stones — even cairns. Most often, they write on tablets — 'runestones,' as we call them in the Common Tongue."

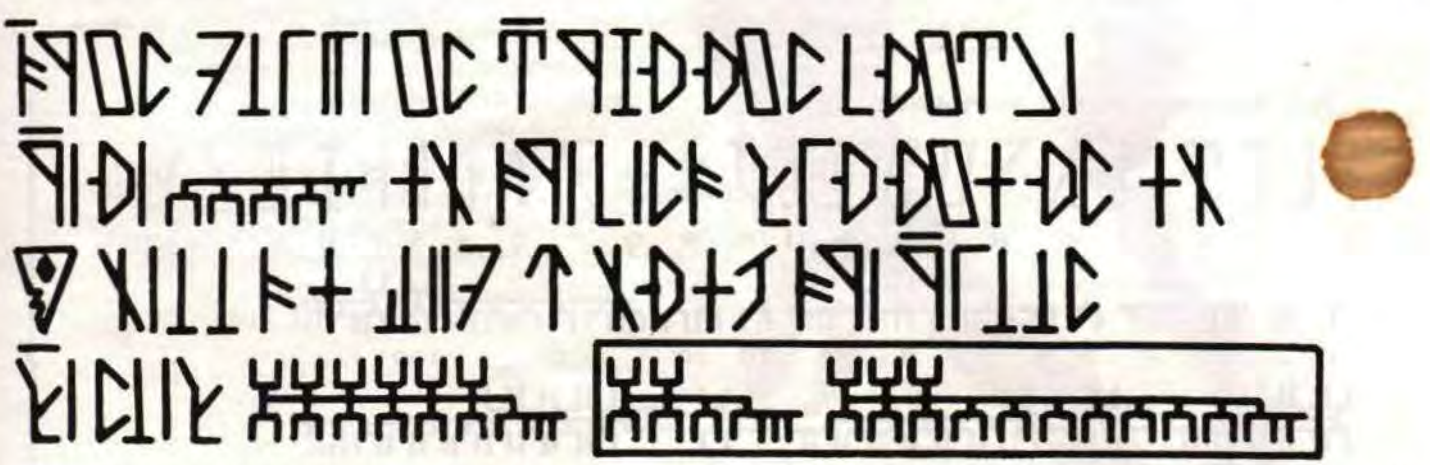
The stone I held was flat and diamond-shaped, about an inch thick, and of some very hard rock I did not recognize. It was deep green in color, polished smooth, but it was not, Elminster assured me, any sort of jade. The face of the stone was inscribed with runes in a ring or spiral around the edge (see illustration), and at the center, it bore a picture. Some runestones have pictures in relief, and are used as seals or can be pressed into wet mud to serve as temporary trail markers underground.

To a dwarf, all runestones bear some sort of message. Most are covered with runic script; Elminster knows of three such scripts. One of them, known as "Dethek," translates directly into Common, and all of the stones he showed me that night and subsequently were in this script. The runes of this script are simple and made up of straight lines, for ease in cutting them into stone. No punctuation can be shown in Dethek, but sentences are usually separated by cross-lines in the frames which hold the lines of script; words are separated by spaces; and capital letters have a line drawn above them. Numbers which are enclosed in boxes (within the frames) are dates, day preceding year by convention. There are collective symbols or characters for identifying peoples (clans or tribes) or races. If any runes are painted, names of beings and places are commonly picked out in red, while the rest of the text is colored black or left as unadorned grooves.

Runestones are commonly read from the outer edge toward the center; the writing forms a spiral which encloses a central picture. In the case of the stone illustrated here (Elminster said this stone came from a place now destroyed), the crude central picture identifies the writer as a warrior (the hammer) of the House of Helmung, now thought to be extinct. (His name, "Nain," is written above the shield of Helmung, as is the custom. A dwarf of some importance would place his personal rune here.)

Runestones telling a legend or tale of heroism usually have a picture of the climactic scene described in the text; grave markers or histories usually reproduce the face or mark of the dwarves described. The central symbol may also be a commonly understood symbol (e.g., a symbol of a foot for a trail marker, or an inverted helm to denote safe drinking water), or sometimes nothing more than simple decoration.

Runestones serve as genealogies and family burial markers, Elminster told me,



THE 'DETHEK' RUNES ON THE STONE SHOWN AT RIGHT ARE SPELLED OUT IN LINEAR FORM ABOVE. THE TRANSLATION: 'THIS PLACE IS DHURRI'S BRIDGE. HERE FORTY-TWO OF THE BEST WARRIORS OF (THE HOUSE OF HELMUNG) FELL, TO KEEP ORCS FROM THE HALLS. WE SLEW SIX HUNDRED AND EIGHT. (DAY) 218, (YEAR SINCE FOUNDING OF THE HOUSE) 377.'

and to record tales of great events and deeds of valor. They may be inventories of the wealth of a band, or private messages which would be meaningless to all but a few knowledgeable individuals.

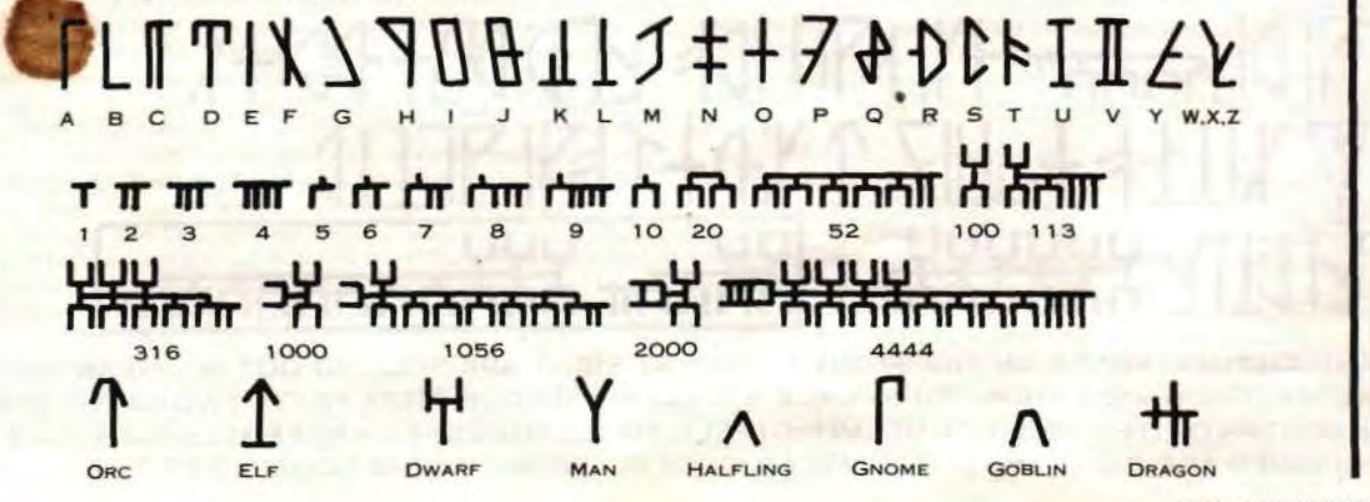
One stone was found in a labyrinth of dwarven caverns cut into a mountain range, serving as a very plain warning — to those who knew the script — of a pit trap just beyond. Another, somewhere in the same abandoned dwarf-halls, is reputed to hold a clue to the whereabouts of the *hammer of thunderbolts* once borne in the Battle of the Drowning of Lornak.

"But you," Elminster said, looking innocently up at the smoke rings slowly rising in the evening sky above his rocking chair, "will as usual be most interested in treasure." I made him another drink, and in silence we watched the fireflies play around the garden fountains. I waited, and finally he spoke. "Apart from those stones that are treasure maps — usually directions hidden in those cryptic verses people write when they think they're being clever — a few stones are themselves magical, or adorned with gems."

Later meetings with Elminster yielded three examples of "treasure-map" stones (the text from which is reproduced here), and two examples of magical stones: a record in the Book of Passing Years that mentions a runestone that functions as an *arrow of direction*, and almost forty references in the folk tales and ballads of the northern Realms to runestones that spoke (via a *magic mouth* spell) when certain persons were near, or when certain words — sometimes nothing more than nonsense words inscribed upon the stone itself, to be read aloud — were said over it.

Some non-magical runestones contain warnings or poetry, but most often their songs are treasure-verses. A few such verses are recorded here; Elminster assures me that as far as he knows, no one has yet found the treasures hinted at in these examples. All of them await any adventuring band that is strong and brave, of keen wits and good luck. "That's why," he added dryly, "they haven't been found yet."

THE 'DETHEK' RUNIC ALPHABET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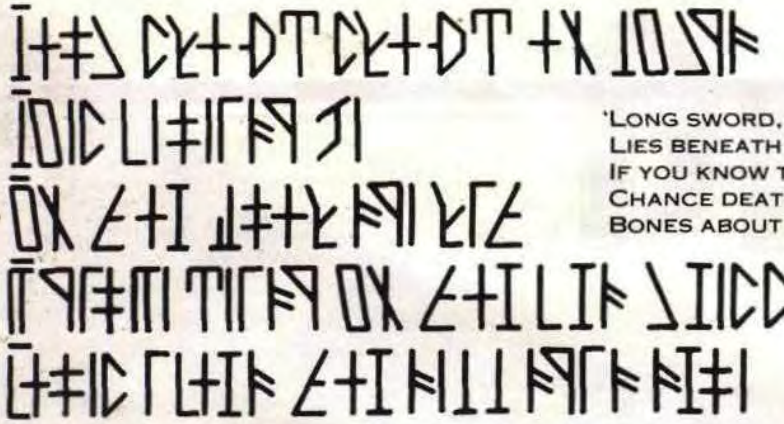
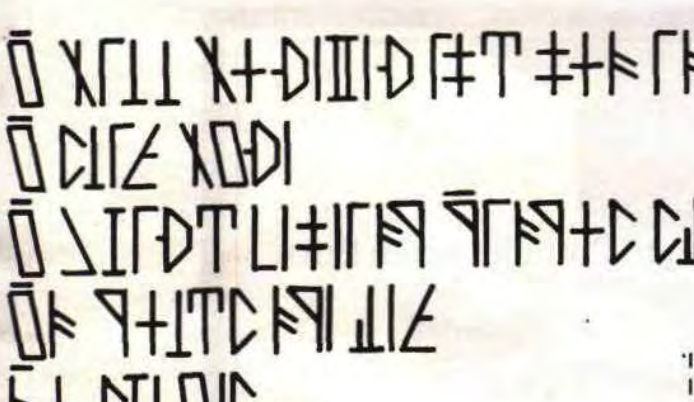
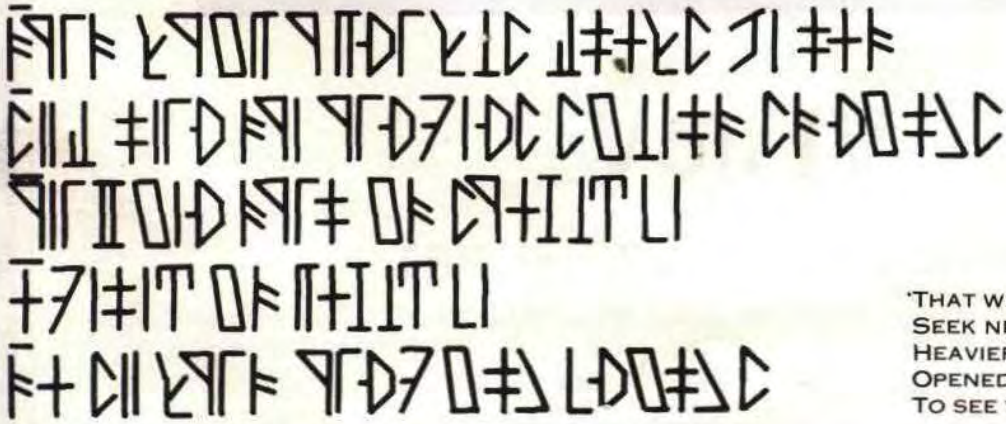
ORC ELF DWARF MAN HALFLING GNOME GOBLIN DRAGON



'LONG SWORD, SWORD OF LIGHT
LIES BENEATH ME
IF YOU KNOW THE WAY
CHANCE DEATH IF YOU BUT GUESS
BONES ABOUT YOU TELL THAT TUNE.'



'I FALL FOREVER AND NOT AT ALL
I SLAY FIRE
I GUARD, BENEATH, HATHO'S SKULL
IT HOLDS THE KEY
TO RUBIES THREE
SAPPHIRES THREE
AND CROWN OF FIRE.
BUT REMEMBER HATHO'S CURSE.'



'THAT WHICH CRAWLS KNOWS ME NOT
SEEK NEAR, THE HARPER'S SILENT STRINGS
HEAVIER THAN IT SHOULD BE
OPENED IT COULD BE
TO SEE WHAT HARPING BRINGS.'

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